DISCORDER

September 200 | that magazine from citr 101.9 fm

the epidemic

colin stewart
local knobs
the local music directory

kevin chong
new forms

hob.ca

tuesdays

HOUSE of BLUES CONCERTS™ CANADA

September... It's time to brush up on your three R's - Retro, Rhythms and Rhymes

DISCO TRONIC

COMMODORE BALLROOM

Back to Old School

featuring

mc **Velvet K** cunning professor of linguistics, college of Funkology

dj **Chiclet** dropping science for turntable history 101

plus

Dr.Blue workin' his class on the dancefloor and the funktastic

Sugar Cookies shakin' their anatomy from the glitterific shark cages

www.discotronic.org

FRIDAY AUGUST 31

MINT RECORDS 10th BIRTHDAY BASH NITE TWO!

THE NEW PORNOGRAPHERS
THE SMUGGLERS
I AM SPOONBENDER
THE EVAPORATORS
DUOTANG
NEW TOWN ANIMALS

COMMODORE BALLROOM

SEPTEMBER 5

TICKETS ALSO AT ZULU, SCRAPE AND NOIZE

COMMODORE BALLROOM

FRIDAY SEPTEMBER 7

Noble House Entertainment Presents:

"In Stereo" Tour

3 hour set

djdan

San Francisco - Kinetic Records
www.djdan.com

with **James Boatman**

Noble House / AMA - Vancouver

Tickets also at Boomtown Records

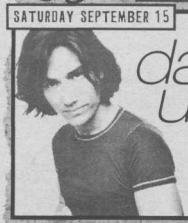
COMMODORE BALLROOM

SEPTEMBER 12

TICKETS ALSO AT SCRAPE

COMMODORE BALLROOM

SATURDAY SEPTEMBER 15



david usher
with special guest
K-OS
99.3 FOX

COMMODORE BALLROOM

FRIDAY SEPTEMBER 21

TICKETS ALSO AT SCRATCH & NOIZE

COMMODORE BALLROOM

SEPTEMBER 22

COMMODORE BALLROOM

SEPTEMBER 24

theNEWDEAL
live progressive breakbeat house
with special guest **KITA KAZE**
Velvet Collective/Vaultpsychero/Digisti
also at bassix+zulu
Aquarella atomique

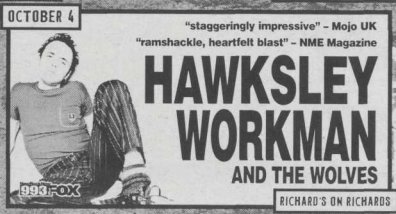
RICHARD'S ON RICHARDS

OCTOBER 1

VANCOUVER EAST CULTURAL CENTRE

OCTOBER 4

"staggeringly impressive" – Mojo UK
"ramshackle, heartfelt blast" – NME Magazine



RICHARD'S ON RICHARDS

OCTOBER 3

an evening with

moe.

Outback Entertainment

COMMODORE BALLROOM

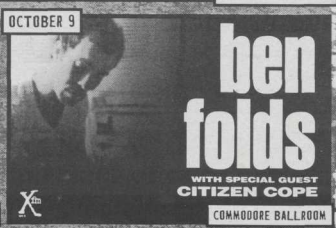
SATURDAY OCTOBER 6

FIRST EVER U.S. LIVE TOUR!

TICKETS ALSO AT ZULU AND BASSIX

COMMODORE BALLROOM

OCTOBER 9



COMMODORE BALLROOM

PURCHASE TICKETS ONLINE AT hob.ca OR ticketmaster.ca | ticketmaster 280-4444 / www.ticketmaster.ca

DISCORDER

ISSUE 222 • SEPTEMBER 2001 • THAT GIANT/GINORMOUS MAGAZINE FROM CITR 101.9FM

FEATURES

the epidemic by barbara a. **p. 8**
kevin chong by doretta lau **p. 13**
new forms festival by robot-robot **p. 13**
tribal wizdom and red hip hop by tania willard **p. 15**
loud! by steve dipasquale **p. 16**
local knobs by tobias v **p. 19**
colin stewart by christa min **p. 20**

Regulars

interview hell p. 4
kill your boyfriend p. 5
strut & fret p. 6
fucking bullshit! p. 6
radio free press p. 7
panarticon p. 7
culture shock p. 10
vancouver special p. 10
dj profile p. 11
over my shoulder p. 12
under review p. 21
real live action p. 22
charts p. 23
datebook p. 24
on the dial p. 26
kick around (comic) p. 27

cover

lori and andrea last minute design. jay douillard photograph. loud doing the nutty insane drum thing.

editorsal fin:
Lyndsay Sung
"lil bronchy"
ad stallion:
Steve DiPasquale
those artsy kids:
Lori Kiessling
Matt Searcy
production madness!:
Christa Min
"power jam!"
real live action:
Ann Goncalves
layout:
Lori, Matt, Lyndsay
photography and illustrations:
Matt Camirand, Jay Douillard, Chris Frey, Tanya Goering, Jeremy Jansen, Lori Kiessling, Scott Malin, Mike, Andrea Nunes, Dan Siney, Zoë Verkuylen, Christi York
production:
Christa, Ann, Bryce, Lori, Rich, Barb, Tobias, Lyndsay, Maren, Steve... big up to anyone we forgot...
special props:
Carolyn DiPasquale, Josué Menjivar, Duncan McHugh
on the dial:
Bryce Dunn
charts:
Luke Meat
datebook:
Barbtown!
distribution:
Matt Steffich
us distribution:
Lindsay Marsak
publisher:
Linda Scholten

© "*DISCORDER*" 2001 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 17,500. Subscriptions, payable in advance, to Canadian residents are $15 for one year, to residents of the USA are $15 US; $24 CDN elsewhere. Single copies are $2 (to cover postage, of course). Please make cheques or money orders payable to *DISCORDER* Magazine.

DEADLINES: Copy deadline for the October issue is September 14. Ad space is available until September 19 and can be booked by calling Steve at 604.822.3017 ext. 3. Our rates are available upon request. *DISCORDER* is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc or in type. As always, English is preferred. Send e-mail to *DISCORDER* at discorder@club.ams.ubc.ca.

From UBC to Langley and Squamish to Bellingham, CiTR can be heard at 101.9 fM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CiTR DJ line at 822.2487, our office at 822.3017 ext. 0, or our news and sports lines at 822.3017 ext. 2. Fax us at 822.9364, e-mail us at: citrmg@ams.ubc.ca, visit our web site at http://www.citr.ca or just pick up a goddamn pen and write #233-6138 SUB Blvd., Vancouver, BC, V6T 1Z1, CANADA.

printed in canada

SONAR
66 WATER STREET VANCOUVER CANADA

Events at a glance:

SATURDAY SEPTEMBER 1:
MAT ST. MARIE @ INSIDE W/ DICKEY DOO 9PM

SUNDAY SEPTEMBER 2:
FLY GIRLS EVENT - HERSHE BAR 9PM-2AM

MONDAY SEPTEMBER 3:
HERBERT (DR. ROCKIT, U.K.) w/ DANI SICILIANO PHIL PARNELL (keys) 9PM/$10 advance

THURSDAY SEPTEMBER 6:
"Coast 2 Coast" a Cycle Against Abuse Fundraiser. Feat. House music by Vancouver's finest: DJ Leanne, Luke McKeehan, Dj Rico &Yann Solo $8

FRIDAY SEPTEMBER 7:
BACK TO SCHOOL JAM @ CROSSFADE w /SEANSKI vs. MR.RUMBLE on 4 turntables. FREE before 10:00 pm/$8 after - FREE with student I.D.

SUNDAY SEPTEMBER 9
RITUAL - GRAND OPENING
Northern Lights Recordings Presentation, weekly deep & tribal house sesssion come join DJs Jay Tripwire & Mike McCuaig plus DJ Frank Logic in Rm 2/ 8pm

WEDNESDAY SEPTEMBER 12:
OFFICIAL UNIVERSAL MUSIC AFTER PARTY @ GRANDE
After the Destiny's Child, Nelly, and Eve concert at GM Place, come the Official After party inside Vancouver's #1 weekday spot. First 50 concert ticket holders get a free EVE - RUFF RYDERS dog tag.! DJs GMAN, Wax, and Physik/$7 at door.

FRIDAY SEPTEMBER 14:
DJ PUMP @ CROSSFADE
2000 Canadian DMC & ITF Champ from Calgary FREE before 10:00 pm/$ 9 after

TUESDAY SEPTEMBER 18:
MAX GRAHAM 9PM/cover tbc

FRIDAY SEPTEMBER 21:
MING & FS @ CROSSFADE OM Records/NYC
$5 before 10:00 pm/$10 aft.

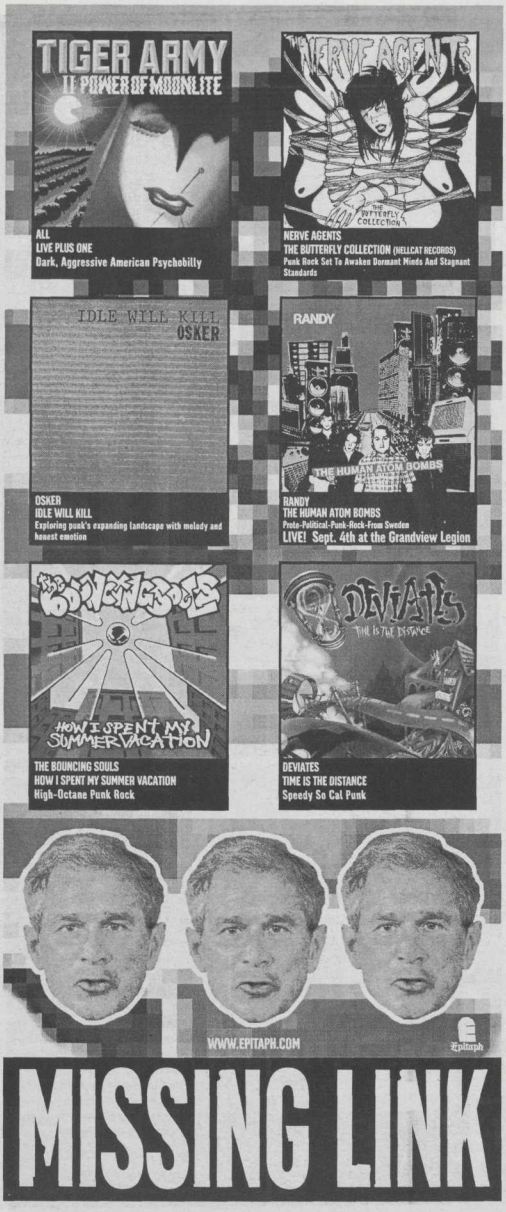
SATURDAY SEPTEMBER 22:
CHRIS SIMMONDS @ INSIDE

WEDNESDAY SEPTEMBER 26:
DMX "THE GREAT DEPRESSION" ALBUM RELEASE PARTY @ GRANDE Tons of Def Jam CD giveaways all night long. $6 at door/all students free before 11pm

SATURDAY SEPTEMBER 29:
MS. HONEY DIJON @ INSIDE

MONDAY - **LUSH** - SEXY HOUSE
WEDNESDAY - **GRANDE** - R&B, REGGAE, HIPHOP
THURSDAY - **WEEKLY ROTATION** OF SPECIAL EVENTS
FRIDAY - **CROSSFADE** - PARTY HIP HOP
SATURDAY - **inside** - FROM HOUSE OF VENUS

www.sonar.bc.ca
nordictrax IT+
Open: 9pm-2am
Club: [604] 683.6695
Visual styling by: URBAN
Sound system by: Turbosound



interview

Why aren't Capozzi Park signed to Mint records and touring Canada incessantly?
Probably the attitude.
What members of Destroyer have members of Capozzi Park played with?
The cute one, and the shy mystic.
Do you know if Destroyer plans to cover "I Belong to Everyone" by Capozzi Park alongside tunes from their latest album *Streethawk: A Seduction*?
I doubt it, althought we did "Streets of Fire" a couple times.
Why is or isn't Capozzi Park as relevant today as the Trooper compilation?
Who? Trooper what? To whom?
Give us all a writing lesson by re-writing a verse from the Capozzi Park song "Now!" with a more modern theme. [The song is about stopping the Vietnam war—now!]
Now? Nah.
Why was it a good idea to put the band Bacon with the New Pornographers and Clover Honey?
Because they are heavy like Iron Maiden.
Describe a live performance that was truly fun.
For the Good Jacket series of shows, we were playing with "local legends" July 4th Toilet, who were doing a fashion show, and not performing. We decided to do a tribute to them, The Obergammau passion plays, Trooper, and others. Gradually through our set, each member of the band became Rob Dayton, in costume and nose. I wore a see-through cowboy outfit, Scott got the penis-pants, and Jody from their band shot us all at the end, and sang a song I'd written for him to sing.
Talk lovingly about former members of Capozzi Park.
We all had crushes on Marcy. Steve had crushes on us. Robin liked it when you scratched his head. "Freebird." Ever heard the song?
Is it important for an artist to endure rejection?
Rejection is nature's way of letting you know if you're not dabbling.•

Bacon

hell

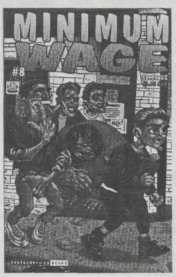
Capozzi Park

So what were Amy's Rocks thinking when they invited you to play with them at Ms. T's?
Who knows. We certainly didn't fit the bill. I guess they saw us at Facefest and liked us.
How much did the Brickyard charge you to play there?
We played with Pet Fairies and Red Siren and they wanted to charge, I think, like 50 bucks to be split between the bands.
How's recording coming along?
Good. Real good. We'll have something out real soon.
Are you planning any shows in Victoria? Who would you like to play with there?
Yeah Victoria, probably Darth Brooks. They're awfully good.
Are there any vegetarians in the band?
I eat meat sometimes, Toby's vegetarian, Sean's vegan presently.
Have you ever fried bacon on stage?
We'll serve bacon sandwiches at our next show.
Agree politely with something you absolutely abhor.
Public castration's a good idea.
Who's in this band anyway, and who else have you played with? Complain about the band that gets too much priority.
Marcus: Motorama, Veronica.
Sean: None.
Toby: Some. They have no names.
Brag about the best gear you own like a metalhead in kindergarten.
Got a '66 Gibson Melody Maker, Fostex D2424. Five year old metalheads are some of my favourite people.•

kill your boyfriend

comic reviews : robin

MINIMUM WAGE
Bob Fingerman
(Fantagraphic Books)



After yet another failed relationship, I spent the requisite time trying to figure out what I did wrong. Oh, and I kind of buried myself in my comics. It was at this point that I discovered *Minimum Wage* and it made everything alright.

Minimum Wage originally was a graphic novel that went on to a 10 issue series. It's written and drawn by Bob Fingerman, and this is his first foray into autobiographical comics. Much like the comic's main character Rob, Bob toiled away in porn/*Cracked* comic obscurity. The first graphic novel introduces you to Rob, his girlfriend Silvia, his roommate Jack, their friends, co-workers, and of course, the other citizens of New York. The focus is primarily on Rob and his relationship with Silvia. At this point, they're contemplating moving in together. Now you could say there is not a hell of a lot going on, but you'd be wrong. Fingerman imbues the characters with gallons of life. It's an adventure accompanying Rob to work, or to one of Silvia's parties. Even going to the bathroom leads to interesting observations as he encounters Jack after a bout of sex. These people are quite real. The storytelling is honest. Initially it was the cats flying around the room while Rob and Silvia were having sex that sold me on the comic. But even after reading it the fourth time, it still cracks me up.

Minimum Wage portrays relationships the way they really are. The characters jump to conclusions because of their jealousy. Rob's friends remind me of mine. Even his thoughts are familiar.

Far from two dimensional, the story continued in the series. Rob and Silvia find an apartment together, his friends help him move, there's a pregnancy scare and a comic convention. They argue, they look at Edward Hopper, they attend two very different funerals, and they get engaged. It's life, folks. It made me realize that I was human, and it was comforting. Now it's just funny. I can look back and laugh. Who knew comics could be so interactive?

Artistically, I love this comic. Fingerman's style is bombastic and squishy. Great in-your-face design. Things almost literally fly off the page. Cartoony and grotesque, but incredibly fitting. The main characters change over time; hair gets longer, people get older. Fingerman's style reminds me a little of Dave Cooper's work, but only because both are very expressive artists.

In a couple of issues he had guest artists. Once it was Dean Haspiel who was good. The other time it was Pat McEown and I was utterly blown away. It was an autobiographical piece all about girls entitled "Hormones." He had a strange cartoony/wispy style that was at turns sad and cute, and he was really honest too. Issue #9 was a stellar issue.

The bad thing, 'cause like every relationship there is always a bad thing, is issue #10. It leaves you hanging and Fingerman hasn't put out another one since. He's done other more ambitious comics, but no peep about *Minimum Wage*. This series was just a chronicle of his first marriage; I guess he moved on. It's a shame because besides *Skinheads in Love*, I still think *Minimum Wage* is the best he's ever done. But what do I know. I'm biased… it made everything alright. •

Send comics for review to Kill Your Bofriend, c/o DiSCORDER *Magazine. The address, in case you wanna know, is #233-6138 SUB Boulevard, Vancouver, BC V6T 1Z1, Canada. Comix comix comix.*

strut, fret, and flicker

penelope mulligan

ABJECT CINEMA
Thursday, July 19
The Blinding Light!!

Ever the nurturing soul, the Blinding Light's Alex McKenzie gave 12 local film and video artists a guaranteed screening, a deadline, and 10 dollars each, then sent them off to "make a movie which somehow addresses the abject." Six months later, the tiny house was bulging with a supportive but discerning audience, there to see the results.

All shot on video, the 11 works ranged from the narrative-driven to the purely atmospheric, in-your-puss concrete to wispily abstract and from 17 minutes long to 2 and half minutes short. Some were so technically sophisticated and elaborate that I figured the creators had flung their tenner at a couple of double lattes to sip while planning their shooting schedule. Others had obviously used every penny on bare essentials like videotape.

The interesting thing for me was how few of the films actually addressed the abject as I understand it—as a kind of chronic debasement. The definition given to the image-makers was "the transgressive, the disturbing or the horrifying" and although there was plenty of that going on, it seldom felt as if it was coming from a place of abjection. As a last resort I consulted the dictionary: degraded, lacking in self-respect, wretched, miserable, base. And, I would add, devoid of irony—which is why it can be so devastatingly funny at the same time as it's making you feel like an embarassed voyeur. It was this wretched essence that I was after and only a few of the shortest, simplest films exuded it: Tricia Middleton and Joel Taylor's *Theme Song II* featured a cross-dresser with a pathetically smudged gob, lip-synching to an arena rock track. In Jane Lee's *Feeling Sentimental*, a girl held what looked like a pile of small, beautifully coloured stones—'til she begins to eat them. They surrendered to her teeth like rich chocolates 'til I outtake from James Fotopoulos' *Migrating Forms*.

The rest of the films took a much wider swing at the theme, but who's kvetching? Some of the shorter pieces tended to be the most abstract. Heather Frise's *Abject Bliss* seemed like an impressionistic personal essay about death and loss. Parts of it looked hand-processed and the narration was almost inaudible but it still felt more blissful than abject. In Scott Russell's *Anatomies*, a man in close-up gasped, gagged and stuttered out the word "courage." The formal device of cutting it into labeled sections though, kept its sad, pitiful air from landing in my stomach where it belonged. I liked Middleton and Taylor's *On The Romance Tip*—a blurred cruise through discos and neon-lit streets to a growled down Michael Jackson tune. Nice and ominous.

The increasingly visible Meesoo Lee intercut black and white clips of Connie Frances with found footage of unbelievable American commercials for cosmetic enhancements in his *Sincerely*.

With a title like *Lesbian Robot Zombie At The Door*, Kiley Fithen will never need to give a plot synopsis. She obviously had fun making this one, splaying giddily over the schlock, horror and comedy genres to a soundtrack of oompah accordian and cheesy organ. Wild costumes and prosthetic genitals abounded.

And now we come to the full nine yards section. The longest film was *Betaville*, an ambitious, futuristic noir piece about selling out to creeping totalitarianism. Carefully scripted, well acted, and stylishly shot, it tasted a bit like that Brit television series, *Ultraviolet*.

The most lavishly outrageous and entertaining offering was Amy Lockhart's *Miss Edmonton Teen Burger 1983*. To say that John Waters was leering over the proceedings is an understatement, but in terms of sheer audacity and surreal sidewinders, it almost outdid him—if that's not too hard to believe. It featured a vulgar, tarty mother (in the Divine mold, of course) and her Michelin-baby daughter, as well as a portrait of Nancy Reagan with arms that reached outside of the frame and a herd of insane party guests. The best thing was that due to a computer crash the previous afternoon, Lockhart was still editing this monster while the other screenings were already underway. She got it to the cinema just in time to seamlessly close the programme.

I hope the Blinding Light does this sort of thing again. It's not only a nice little parody of the official film funding process, but it also galvanizes some interesting talent.

TREE/INSTALLATION BY IRENE LOUGHLIN AS PART OF THE TAKE A PILL EXHIBITION AT GALLERY GACHET.

THE PLUG HOLE

On the evening of Friday, September 7, 15 artist-run galleries and independent spaces—including The Crying Room, Dynamo, Gallery Gachet, and Video-In—will be holding simultaneous openings of exhibitions and performance art during the second annual **Swarm**. All the events are free of charge and most begin somewhere between 7 and 8pm. One that looks unmissable is **Laura Babak** and **Irene Loughlin**'s *Take A Pill* at Gachet. It's an exhibition exploring "constructs of female hysteria through the examination of sedation, panic and control" and will include performance, installations and video. There will even be a lecture by Dr. Marie Loughlin on "Hysteria Through The Ages" at 6pm. When Irene told me about this, it was evident she'd been mining the humour as well as the horror. Maybe guys could go dressed as Lydia Pinkham. Anyway, lock into a complete list of the participating venues and start mapping out your crawl.

The **Tiger Lillies** are coming back. Wednesday, September 5, 8pm at the Culch. Please, just go. This might be an easier place to live if more people are infected with what *they've* got. •

I liked Middleton and Taylor's On The Romance Tip*—a blurred cruise through discos and neon-lit streets to a growled down Michael Jackson tune.*

fucking bullshit

by christa m.

Records are my crack. I fucking buy too many records. I don't even like music. Even the records I have, 85% of them are garbage. Okay, okay, *within the room where* they sit they're shitty. Relative to the outside, they're alright. But still I don't listen to most of them. First, I have to feel like listening to one. The chances that I'm going to feel like listening to bad music when there's obviously something better to listen to, are pretty fucking low. I might remember what it sounds like in my head. I might remember it sounding good. I have a bad fucking memory.

So I have a lot of records that I don't like. The problem is that I won't get rid of them. The number one reason that I won't trash a record is because it looks nice. Maybe I like the cover, or maybe the wax is white. Both of these excuses are ridiculous because there's not enough room to put the records on display. All I can see is the spine, which may be a few colours and a couple illegible letters on it, unless it's a double LP (the spine's twice as thick, see) and that might look nice from a distance. Anyway, if the record sucks, I'm sure as hell not going to pull it out, let alone take out the actual record to see the marbled vinyl, as pretty as it may be. Well, sometimes I do that. I think, *What the fuck am I doing with this record?* And I pull it out to huck it out the window but then remember it's beauty. Fucking stupid.

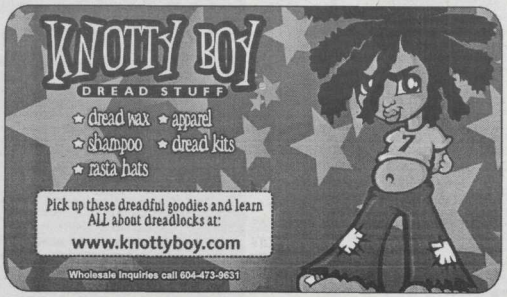
Still, I keep crappy sounding ugly records too, either because they're part of a set or because they're old and hard to find. Usually, if I like the way one record sounds I have to get every other record associated with the one I like. There's always a stupid album in there. Maybe two. Sometimes I can make a cutoff point like I won't get any of the records they made after '81. But say they made a good record in '78 and in '80 and the one they made in '79 is the worst. I still have to have the bad one. I'll never listen to it, but I have to have it. Without it, it'd be like having a dictionary where some jerk ripped out the whole F section. I could look up *erection* and *grasp* but not *fuck*. That's just wrong.

It gets out of hand trying to complete the collection. The internet, which is ruining my life, makes it easier. I was feeling pretty good until this one guy took my money then turned his computer off. Now I'm back to searching through crates of crap. It takes a long time. If I go to a different city, I spend most of the time staring at the phone book trying to find the record stores. Then I hover over record bins, flipping until I get a callus. Then my neck starts to hurt. It's not fun. I forget to look at the trees and I never find what I'm looking for.

Sometimes I find things I already have and buy them anyway. You never know what might happen to the first copy. Or maybe the first one's the US release and the second one's from the UK, and even though it's the same record, the covers are different. Or maybe I have the record but not the cassette or the CD. I have to have every format. Or maybe I have the record, but I'll get another copy and not open it. I'll just keep it sealed. In case it goes out of print and I ruin the first copy, crease the corner or something.

I keep the good records in a special case. In case there's a fire. I don't keep them in alphabetical order. I'm not insane. I group them according to how good they are. The thing with records is they stay where you put them. They're not going to leave you. Bob Dylan isn't going to start fucking Patty Waters when you're not looking. They're nice that way. And they're heavy. So if somebody breaks in chances are they don't have the time or the strength to take the records. (If you try and I catch you, I'll cut my records into throwing stars and aim for your throat.)

So I don't even know if it's the records. It's just that the records, they're mine. And I care about them. 'Cause I guess you have to care about something. •



radio free press

zines : bleek

Don't you hate the way ad agencies co-opt ideas from cool sources to manipulate their target consumer? Hell, I do, and so does *PUBLIC WORKS*, a monkey-wrencher zine for the free-radical, b.s. detecting activist right here in our own yard. So stop that self-loathing and loath those who market happiness while funding the politics of the dead. *Public Works* makes me feel good about what people are learning and what they're doing (peacefully) to thwart this menace. This is matter-of-fact information with a great layout and just the right amount of humour and street-level directivity. The most important local zine in a long, long time. Get more info at publicworks@disinfo.net and find one around the independent shops and keep it out of the boss's reach, okay?

Speaking of the boss (not Bruce), the best of the zine-review zines is out once again, namely ***A READER'S GUIDE TO UNDERGROUND PRESS*** (formerly *Zine World*, a name changed by the co-opting of the word "zine" by way too established magazines and websites). Probably the best thing about *ARGTUP* is the news and letters sections that keep readers and publishers up to date on free speech and civil liberties issues, and there are plenty of authoritarian censorship stories; there always will be. The reviews are always painfully honest. One item making the news this time is the long overdue return of ***Factsheet 5***. Some sucker forked over the exorbitant amount of cash! Whatever. Here are 92 pages of phenomenal reading. $5 US for Canadians. Send to PMB 2368, 537 Jones St., San Francisco, CA 94102.

Another publication that reviews an amazing amount of zines *and* music is ***SLUG AND LETTUCE***, which I'm happy to report, still exists after 68 issues! *S&L* is not for the visually impaired by any means, the type looks to be about 5 point. This makes the print run (20 pages, 11x15, newsprint) cost effective and the amount of substance is enormously comprehensive. Zinesters and bands may like to know that *S&L*'s focus is firmly set in the punkity punk punk realm so you may want to just hang on to your sensitive poetry, kitties, and ponies zine, right? *Slug and Lettuce* just requires 75 cents of US postage to be delivered to your abode, a good deal, considering the crap that you find on magazine shelves for $6. Contact PO Box 26632, Richmond, VA 23261-6632.

Kyla Sweet's ***NOTEBOOK COMIX*** ($2, PO Box 19146, Vancouver, BC V6J 4R6) came knocking at my door the other day. I let it in and we sat around talking about romantic idealism, the invasive horror of a woman's visit to the crotch doctor and hand-drawn film making. It then ate all my Lucky Charms and drank milk right out of the bottle. Needless to say, I was kinda pissed, but I couldn't hold a grudge for long because for all its sloppiness *Notebook Comix* carries itself with such naïve charm, what can you do? I was handed a small roll of black film with a short bio of film experimenter Len Lye. I just stood there shaking my head and said, "*Notebook Comix*, you're a weird kid, but I like ya."

Russ Forster's illustriously eccentric ***8-TRACK MIND*** was mailed all the way from 23145 Melrose, East Detroit, MI 48021. The weird thing though, is that it appears to be a couple years old now. I suspect that Russ heard something about this zine review column and thought we might be interested in the interview with Vancouver's own 8-Track tape manufacturer Scott Livingston (Tosk Recordings), who appears to live in my 'hood, yo. Russ, the 8-Track's most flamboyant apostle, apparently threw in the zine towel at issue 100. What's the

world coming to? Hail to the bizarre niche racket.

Now, if you haven't run across a ***GUINEA PIG ZERO*** yet, you're really missing true greatness in independent periodicals. *GPZ*'s focus is all about people used as scientific experiments, the doctors who practice these experiments, and the results, mishaps, or abuses incurred. Although completely clinical and therefore disturbing, the articles keep the reader transfixed at a person's inhumanity to others enough to keep eyes glued to the page (not been tried, yet). The voyeuristic nature of the articles and studiously acquired knowledge has brought editor Robert Helms some attention from several media sources since *GPZ*'s inception. This is the eighth issue. Do not miss this one, you geeks. He's asking $6 US bucks from us Canadians for one issue which is pretty well worth it, I think. Write to *GPZ*, PO Box 42531, Philadelphia, PA 19101.

Andrea Gin of ***TURF*** informs me of her scheduled *Turf* zine fifth birthday party. Sounds like fun to me. She says there's three bands (**Ewoks, Birthday Machine,** and **The Battles**) playing on October 6 at Ms. T's, and while I'm probably jumping the gun on announcing it I'll take the chance of embarrassing myself and others if any changes occur.

By the time you read this, the **Comix and Stories** event will have taken place at the Heritage Hall. I'd like to know what your reaction to it was and what you think could be better or worse about events like these. Did you feel it was worth it? What did you like or not like? I had no involvement in it, so feel free to just be honest, I'd like to know. Send comments and questions to speckfanzine@yahoo.com. •

panarticon

tobias v

"Weapons that combine good design, good function and good quality with prices so low that as many people as possible will be able to afford them."—ODE

ART IS POLITICS

In 1974 Mr. Peanut ran for Mayor in Vancouver, complete with costume, pornographic press photos, tap dancing, and a skimpy female chorus line. He refused to give interviews and still got over 3000 votes, enough to get back his deposit. Perhaps a little lesson can be learned from Mr. Peanut today—for getting an aging, balding white guy with wire glasses, a minus one charisma level and a secret agenda to fuck the province like a dirty whore elected as premier is a true art. Mr. Peanut was performed by Vincent Trasov, created jointly with John Mitchell, and goes down in the international performance art scene as a major socio-political art intervention. You've probably missed its appearance at the Belkin which ended in August, but you can catch the Trasov/Mitchell permanent exhibit, and underway as you read this, the no doubt fine work of the UBC Masters of Fine Arts Graduate Exhibit.

www.belkin-gallery.ubc.ca.

RUN(A)WAY WARFARE :*FLAJ*ELLATON

Flaj took over a Railway chic warehouse studio on July 28th, brought to you by inter-mission.org and curated by Natalie Purschwitz. A whole pantheon of designers, make-up artists, hair stylists and DJs collaborated to bring off this successful event. MC'ed by a girl in male drag, lip synching to a cheesy male voice announcing the designers, *Flaj* was the perfect environment for the combination of subtle and outrageous clothing (or lack of it). Nerdcore is in: glasses, buttons, dorky and dumpy yet sexy from Janet Glover contrasted the skirts over pants and hooked sweaters from Heather Young. Sarah Edmonds accessorized her models with intricate and delicate paper pirate ship and crow hats. Urban conscious, retro-bohemian Left Bank subtle threads, colours, and exterior seams complimented the large pockets, dark tones, and Maoist jackets from models in Taoist postures by Jen Gilpin. As can be expected, sexual warfare from unpredictable conceptual artist Triina Linde. Picture naked males lying down on the runway to be "pissed upon" by "portable bladder bags" attached to clear, plastic sheathed, near nude female models, replete with wear-a-canvas-and-food styles and 2001 Census forms. Corin Sworn and Erin Stanley revived a bit of the '80s with torn white t-shirts, and Natalie Purschwitz ended on an experimental tip with burnt blankets, fur, sleeping bag jackets and cardboard shirts. *Flaj* will return in the future, hopefully with the sincerity, energy, and unpredictability of the first show.

FLAJ SHOW: TRIINA'S MODEL.

<www.inter-mission.org>

I-CHING RHIZOMES MEDITATE IN EDEN

Olo J Milkman, Esq., sometimes soundman for a big programming house we won't mention, and Paul Kamon, yoga photographer, launched a joint showing at Coffee 4 House in June. Milkman's I-Ching line drawings, each drawn separately yet continuing the same line structure, forming connected yet heterogenuous squares that can be assembled in I-Ching numerical permutation structures, gravitated alongside Paul Kamon's ethereal and relaxing photographs of desert yoga meditation sessions. Although the exhibit is over, Milkman's work will be on display at the Refrains performance at the Video-In on September 29th.

THE ROOIKAT

Art that tricked us all. At first, when we unblinking types at CiTR received this pamphlet for "ODE," a website that in its design and rhetoric resembled Ikea, we just wrote it off as some confused dotbomb. When the invitation came in to see the "Showroom" at the TAG Gallery, boy were we feeling silly. ODE, conceived by artist Sarah Beck, is all about making freedom through weapons—such as the "Rooikat" tank—available to everyone, with little assembly required (just an Allen key). You can still catch it all online at www.shopode.com.

BLACK DEATH

Goodbye, goodbye, to the wonderful independent store known as Black Sheep Books. We all know who to Fuck, and that includes ourselves. This is a dark time indeed for Anyone Who Cares. Do something about it.

FUCK IT MOVE TO MONTREAL

On everyone's minds recently, as I looked at another dilapidated and shitty "warehouse" in Richmond to live in—give it in, give it up, move to Montreal where it is cheap and French and there is art money and warehouses downtown and this nebulous thing called *culture* that everyone has (maybe it's in the scarves). Well, we're kicking it for a bit longer in VanCity, despite the yuppy "studio" craze (a poor excuse to build an apartment with no bedrooms, call it a "studio," and double the rent) and "loft" frenzy (the bathroom is up a ladder) and general shitty attitude from the city, the province and the Feds to do anything brilliant that might actually blow Vancouver up out of its capitalist-drugged slumber. With that in mind, think art and experimental electronic music at Refrains, a conference and performance featuring Kim Cascone (SF, Mille Plateaux) and Jetone (Montreal, Mille Plateaux) among others, talking and performing the juncture between music, aesthetics, and politics. http://www.shrumtribe.com/refrains

FLAJ SHOW: JANET GLOVER'S MODEL.

Until the revolution! •

The epidemic

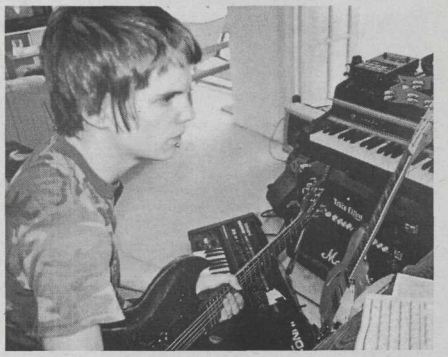
ARE WE 'LIVE?': THE EPIDEMIC VS. BARBARA A.

PHOTOS BY ZOË VERKUYLEN

> *"I'd listen to* Disintegration *if I owned it on vinyl, but the record store never seems to have it in."*
>
> *—"Robert Smith Vs. Crosstown Music"*

Subcultures are often brief resting stops on the way to adulthood. Who out there doesn't know someone—or 50 someones—who passed through punk while heading towards a different bland equilibrium? Though my own involvement in Vancouver's cloudy and divided punk scene has ranged along a continuum spanning "marginal" to "imaginary," it still boggles me how many faces have remained familiar over so many years. Andy Dixon got thrown into Vancouver punk at the age of 12; he's been there ever since. As a founding member of the recently deceased d.b.s. and the currently active Red Light Sting, Andy has, at the age of 21, accumulated more experience as a live musician than most people his age. Saying that he feels "like a jaded old man already," Andy just released a full-length CD, titled I Am Compltley Oprationl, *of his solo studio work as The Epidemic. I talked to Andy in a Kitsilano park on a sunny August afternoon after a long day of work.*

DiSCORDER: Tell me how you became The Epidemic.
Andy Dixon: I was in the Red Light Sting, and I wanted to do something with a little more melody. My brother got me a couple of music programs—I guess it was an early Christmas present—and I just started experimenting with them.
And that was this year?
Yes, the fall of 2000.
Which programs do you use? I know a lot of your work is sampled guitars, etc...
Yeah, a lot of samples. There's a program called Fruity Loops, a sequencing program, and then Cakewalk and Cubase, which are actual recording programs. And then one called Cool Edit Pro which I just use to touch things up with.
Is the Epidemic exclusively a recording project for you?
I'm trying to figure out how to do it live, but I don't really know how I can do it yet.
It would be heavy; you'd have to carry a lot of stuff around.
I don't really know if it's possible, but I'd really like to. So maybe I could either make it more electronic live so I can just use samplers and stuff, or find more people to play the instruments. I'm not sure how it's going to work.
Your other bands are/were definitely more "live"-oriented.
Yeah, and it's fun because whenever I've been in bands where we were recording, it's always been like, "Well, we'd like to do this, but we could never do that live so we shouldn't do it." It's fun to have the other end and say, "I'm not doing this live, so I can do whatever I want."
Besides that, are there any differences between working in "live"-oriented bands like d.b.s. or the Red Light Sting and doing a studio project? Or is it just the way it makes you think about songwriting...
Exactly. If I'm writing a song then I don't have to have it all together and bring it to some other people. It's a much shorter process. I can just say, "Oh, I like that one riff," and record it now, and then I can go and do other things. It's more cut-and-paste. You can't really do that when you're negotiating with other people. It gives you the freedom to do whatever you want, but there's also no one else to tell you when something sucks.
On the subject of freedom: you've obviously been active in the Vancouver punk scene for a long time, and I'd like to know whether you think that people are more open to experimental stuff than they used to be. Do you think it's easier to do things that aren't necessarily "punk rock" in the strictest sense of the word?
[*Dubious*] I don't know. Back then, when I was 14 or whatever, I wouldn't have thought about it. I don't think it's really changed that much. A lot of "scenes" these days are meshing more... maybe since Refused did *The Shape of Punk to Come* with electronic elements. A lot of people are blurring the lines more and maybe it's easier to get away with stuff like that.
It also might have to do with the fact that the technology is a little more easily available than it was then.
Yeah, and it's cheaper and more people know about it than in, say, the mid or early '90s.
Could you tell me about your record label?
It's called Ache Records. The first release was the Hot Hot Heat 7" and it came out in the spring of 2000. It's pretty new. It started with that, and then we did the split LP with Hot Hot Heat and the Red Light Sting. Then we did the last d.b.s. EP, and then technically the Radio Berlin LP and The Epidemic CD, but my CD wound up coming out first because of problems with the Radio Berlin LP. Them's the breaks, I guess.
You also run the button company, If I Only Had A Heart...
Yeah, the little badges. We were up all night working on that. It's really busy right now, I think because it's the summer and bands are on tour.
I don't know how big a button press is, but I assume it just fits on a desktop.
Exactly. It's pretty small. I can't really remember what motivated us to buy it. I think we'd stayed at a guy's house in New York, our friends from I-Farm had one. We played with it and thought it was really cool. Then about a year later we decided to invest in one. When I got a high-paying job all these ideas started coming [*laughs*].
Is the button business paying off?
Yes. It's the only thing that's paid off. We do 300 buttons a night in order to get enough money to put out the next record. The buttons feed the record label.
Interesting that it's the only thing that pays off. It just shows how unbalanced things are between music and merchandise.
I know, it's so ridiculous.
I remember reading an article about heavy metal in the 1980s that featured some statistic that said certain metal bands sold many times more t-shirts than records. So maybe you're continuing that tradition.
I don't even know why that is. I think it's because it takes longer to get money back from a record. You have to go through a distributor, who has to go through local stores. The local stores sell it, pay the distributing company, and then they pay us, and then we pay the band. With a button you pay it all at once. The parts aren't that expensive, and you get the money right away. Someone says, "I need 300 buttons and here's the money," and then... you know what I mean? It's a way quicker transaction.
Zoë Verkuylen [from the Red Light Sting] works with you on that and on the label as well?
We do them both together.
What kind of music have you been listening to lately?
A lot of electronic stuff; that Mouse on Mars album, *Idiology*, is really good. I just got an Electric Company CD, it's really good. Joan of Arc is one band I can't stop listening to.
When I was listening to your CD, I kept thinking about Joan of Arc—not because it sounds like Joan of Arc but because I've only heard little bits of that band—because it made me think of the term "pro-tools pop." I've heard some people describe Joan of Arc in those terms as well.
Seriously, I would say that if I had to pick my favorite band of all time, it might be them. d.b.s. actually played with them. The first time I heard them was when we played with them in New York or something. They had just put out their first record, and they blew my mind—I'd never heard anything like that. And that was five, six years ago. Most of the stuff I was listening to five years ago I hate now!
What else were you listening to five years ago?
Ugh, a lot of metal-hardcore. That was in the wake of the "emo explosion." The Promise Ring, Jawbreaker, both of whom I still like. In hindsight, there were a lot of really bad "emo" bands that came out around that time whose names I can't really remember. I'm sure I liked them all at the time.
And you did the graphic design [with Jack Duckworth] for the *I Am Compltley Oprationl* CD. Is that something you're trained in, or did you pick it up along the way?
No, I didn't go to school for it or anything. I took a couple of classes at Cap College, but that wasn't design at all. Just get Photoshop and just go nuts.
I thought the cover was very cool looking. It makes me think of the surfacy, glossy side of Vancouver—anonymous looking corporate buildings and banks.
Yes, that's totally what I was going for. Anonymous architecture. My friend Nicola had pictures of exactly what I was looking for, she had them lying around, so I asked if I could use them.
It's almost at the point where the photos break this architecture so far down to surfaces that it doesn't even look like a building anymore.
That's sort of her gig these days. I thought it went with the music as well: a cut-up look at things. A deconstructionalist look at things.
Well, the way a sampler works is by grabbing a little piece of something bigger and then exploding it...
Yeah, making something unidentifiable and then doing whatever you want with it.
What's your favourite song on *I Am Compltley Oprationl*? Which one are you the most proud of?
Probably the last two because they're the newest. They were tacked on just as I was finishing mastering. I don't know what it is about them. I'm proud of the drum programming on the second-to-last song.
I liked "Robert Smith Vs. Crosstown Music" because I have a weird, ambivalent connection to that place. I only go there maybe once or twice a year now. Also, I was thinking about the contrast between the very surfacy, glossy side of Vancouver portrayed in your cover art, and then also the other side, which is the side I'm more familiar with and comfortable with. I can't really relate to the bank facades and the anonymous buildings, but I can relate to the idea of Crosstown Music.
I wanted to name some of the specifics of the city so that people could be like, "Hey, I know that place! All right!" But seriously, I've been going into that store once a week for almost a year to see if they have *Disintegration* by the Cure on vinyl, and they never do. My friend Matt Smith actually bought me a copy somewhere on Davie Street, but it doesn't play very well. It's really scratched. So I'm going to keep looking.•



culture shock

anthony monday:

When I woke up this morning, I felt a little fuzzy. Not fuzzy in the hangover sense. Not fuzzy like there were a million-monkeys-in-my-head-and-they've-all-shit-in-my-mouth kinda unfresh feeling that would lead me to douche or give myself a herbal tea enema or some other cleansing ritual. No, I really felt a little more fuzzy than normal.

It appears I am growing more hair.

Not everywhere. Just on my stomach.

Now, this can be taken two ways. It could mean that I am adjusting from the wicked heat of Kuwait to the relative cold of Canada. That I am, in actuality, preparing for winter: a sign of both my mammalian nature and closeness to the true cycles of life and living, my deep contact with the earth.

Alternately, it could mean that the dreaded has finally begun to happen: that I am getting old. Now, don't get me wrong, I am not suggesting I have liver spots, and that I comb my thinning hair over my bald-as-God scalp. I am not saying that I crap my pants without knowing or have memory lapses, or any other signs of the decay of the body. I am just suggesting the possibilty that, at 26, I have fallen beyond the desirable youthful body. Hair sprouts in places it wasn't before and disappears from where it was. The fact remains: I do not look like a Ken-doll anymore, and when I shake my ass, not as many men look.

By this admission, I am not suggesting that I have totally lost my ass-shakeability. I know I still maintain a certain shaking-ass-ness, a modicum of sex in my pants. But this past month has shown me that there are younger, firmer asses out there now. Asses which shake a little faster, a little better, a little rounder. They've got the right stuff, baby.

Although, perhaps I should not use this past month as a gauge of my quintessence of assness. It was summer, and therefore, all about the ass. Anyone would have ass competition during summer months, would they not? And in August too: the prime ass month. August is always more about the ass than any other month of the year, and so it would be unfair of me to judge my essential ass-ability against the other asses of this month, would it not? Not only were there the skimpy bathing suits and tight shorts to reveal "Ass"—as an entity within itself—but also there was a more insidious, more viscous Ass to be exposed and make us all feel insecure about our behinds. Yes, I am talking about Vancouver's "Pride" parade.

Now, why "They" would name such a parade "Pride" is beyond my capabilities.

Pride is, apparently, based on how great it is to be gay because look-at-the-great-underwear-we-have-and-look-how-naked-we-can-get-in-a-public-space. But that is a topic of another column dear readers: my "Gays Against Gays" column. This month's column is all about the ass, if you had not already figured it out.

And at "Pride" there was Ass. Hard-bodied military men rubbed their crotches with fake guns. Underwear-clad ravers danced atop trucks, the rain soaking them and their skimpy undergarments. Men in bottomless leather chaps pranced. The gay Curling League wore kilts and flashed bare bottoms at unsuspecting lesbians and faggots with wild abandon and with no thought of the consequences.

And that was just the audience. Those mild mannered watchers from the sidelines, not the actual paraders. On the street, where the wicked marched, it was a hideous sight.

Gomorrah, Sodom, Vancouver. I watched the orgy. I felt its lure. I saw the hard bodies writhe, and the rain wet asses that rose and sunk in the gray of the afternoon.

I turned away, and caught my reflection in a shop window. Is this how it feels when the doves cry? I asked myself.

Later, in the clubs—because that is what Pride weekend is all about, isn't it?—I saw the same men dance. I saw their essential asses shaking, I saw their quintessential Ass. And I was 26, single, with a little more hair on my stomach, and the 20-year-old boys in the bodies of men writhed together, they danced on, danced the light fantastic—strobe lights and disco balls. They seemed to be mocking me and my less-than-pert buttocks. It seemed like their behinds joined together, grew and melded until it was only me, thumping music and a giant perky bum, laughing and mocking. I left, quickly, still single, still 26, sagging. Running just as fast as I could. Holding on to my own hand. Trying to get away into the night, and then I put my arm around me and I tumbled to the ground and then I said, "I think I'm alone now. There doesn't seem to be anyone around. I think I'm alone now, the beating of my heart is the only sound."

Send me back to Kuwait. At least there I am wanted for my whiteness, not my ass. •

By this admission, I am not suggesting that I have totally lost my ass-shakeability.I know I still maintain a certain shaking-ass-ness, a modicum of sex in my pants.

vancouver special

janis mckenzie

COAL
Beautiful Afterburn
(Coal Music)
Coal is Vancouver's sexiest-sounding band. If you're someone who swoons over **Chris Isaak**, then you can think of Coal as a girl-fronted, smokier, version. If you love **Julie London**, you can think of Coal as a kind of post-punk, post-country, post-surf, post-grrl-core take on her style. In other words, Coal's songs will make you think of that crazy, stupid all-consuming, even self-destructive thing you used to have for that incredibly good-looking bad-news guy (or girl) at some point in your life. They will send you into a kind of a dream. They may even remind you of those intense spiritual revelations you had back when you were dropping acid. (Not that I would know about that.) Maybe you've settled down and put these things behind you, but Nicole and her gang of crack musicians will bring it all back, on this CD better than ever. And you will like it. www.geocities.com/coalmusic

VICTORIAN PORK
Victorian Pork
(Porcine Music)
Since I didn't have much luck with the band's website, I'm going to rely on my own knowledge of **Victorian Pork**. So here's my own totally unauthorized list of band facts, based on seeing them play a couple of times in the past year or so, and vague memories of other people's stories:
1. Victorian Pork, in its original incarnation, was one of Vancouver's very first punk bands.
2. In the current incarnation, the bassist is a former member of (most famously) **The Pointed Sticks**, and the drummer used to be in **The Enigmas**, **Big Guns**, and others.
3. The singer/guitarist, LX, is still in her teens.
4. LX's dad is the bass player. (Could this be the world's only father-daughter punk band?)
5. LX has only been playing guitar for a year or so, but now she is "the" band guitarist; this includes solos.
6. She also writes most of the songs, with lyrics as snotty as her singing style.

In some ways, the list says it all. VP has unbeatable punk cred, combining first generation punk and real-life teen members. Their songs are short, fast, and loud. The band is tight and competent but keeps things simple, and the CD (thank god) is not overproduced. There's even a song about **The Buzzcocks**—my only regret is that I can't quite make out what LX is saying about them. (She's ripping into them, I suspect. She's an uncompromising girl.) Listen to the CD and you'll be impressed by the sincere hard-edgedness. Better yet, go see them play live and get the visuals too.
www.victorianpork.com

STAR COLLECTOR
Black-Eyed Soul
(Clockwise)
When the first **Star Collector** CD came home with me almost two years ago, I had no idea what to expect, but the mere sight of it put the **Monkees** song of that name in my head for days. In the week or so before I got around to putting *Black-Eyed Soul* into my machine, it was a little different—I ended up with "Motorcycle," from that first CD, stuck in my brain. (Ah, the **Beatles**y guitar intro, the weird lyrics....) Perhaps I had too many expectations, or maybe Star Collector is suffering some kind of sophomore jinx, but sadly I must say that nothing on *Black-Eyed Soul* grabbed me in quite the same way.

It's not a bad CD. There are plenty of good things here, like the band's continuously good musicianship and the writers' sense of hooks. More specifically, there are details, like the groovy bass riff that forms the backbone of "Talisman," that tell you the band knows what it's doing. But there was a certain freshness and lightness that made the first CD such a find, and those qualities just aren't to be found in *Black-Eyed Soul*. Is it the dirtier guitars, or the nastier (but more forced-sounding) lyrics? Are they just too slick? I'm not sure, but I'm just not won over by this one.

Sorry, Star Collector. Maybe next time?
www.starcollector.ca

V/A
Team Mint Volume 2!
(Mint Records)
Even though I know better, I harbour a romantic image of life over at Mint Records. I like to imagine the bands all squeezed into the label's tiny office space, drinking, laughing, sharing delicious gossip as they stuff envelopes, listening to **Nuggets** compilations, **Hank Williams**, and maybe **Cheap Trick** and some 1950s stereo sound effects records. This little fantasy of mine isn't based in the reality of this admirable label, of course—it comes instead from listening to their releases. Whether it's **Tankhog** or **cub**, from way back in the old days, or any of the songs on *Volume 2!*, there's a certain joyous Mintness that comes through.

The bands, ranging from country-inflected (**Neko Case & Her Boyfriends**, **Carolyn Mark & Her Roommates**, recent signees **Tennesse Twin**), to sub frat/garage rock (**The Evaporators**, **Thee Goblins**, **The Smugglers**), and a wide range of post-punk, pop/rock (**The New Pornographers**, **Duotang**, **Operation Makeout**, **New Town Animals**), as well as those Albertan surf meisters **Huevos Rancheros** and deadly-cool electronicats **I Am Spoonbender**, all manage to sound happy to be on the Mint team, no matter how bitter or sad or above-it-all an individual song may try to be.

And they should be happy! Now celebrating their 10th anniversary, the Mint boys can claim an impressive dominance of campus radio, and have recently made splashes in both the big American magazines and the big Canadian music awards. (Of course no one who knew founders Bill Baker and Randy Iwata back in their CiTR days is surprised by this.) But of course there's a lot more to Mint than Neko Case and The New Pornographers. With 13 bands spread across 23 tracks, this compilation is a sampler in the best possible sense, offering smatterings from all across the label's output of the past five years. It's not entirely even-handed—for instance there are three tracks each for Duotang and The Smugglers, but only one each for a couple of my favourites, Operation Makeout and Huevos Rancheros. (Then again, this just might inspire me to buy a couple more CDs, right?) The point is to give listeners a chance to hear things they might not otherwise, so if you already love Neko, you'll discover the reverb-embracing **Corn Sisters**, which will lead you to one of the cleverest song-writers and best live performers anywhere, Carolyn Mark.

If you've been missing cub, Operation Makeout may be just the ticket. If you yearn for happy/loud mile-a-minute boy rock, perhaps it's time you tried the New Town Animals. And if you're wondering why no one has ever arranged for a musical collision of **Bacharach**, **Pizzicato 5**, and **The Sonics**, then obviously you haven't heard "The Rise and Fall of the GQBC." by Duotang.

The verdict? This is both a compilation everyone should have and a document of one of Canada's most important indie record labels. Congratulations to everyone at Mint, and happy birthday! •

CiTR DJ PROFILE!

Maren Hancunt
Stand And Be Cunted
Mondays, 3:00 to 4:00pm

Record played most often on your show:
Jill Scott, *Who is Jill Scott?* Peaches, *Teaches of Peaches*, Betty Carter, *Inside Betty Carter.*
Record you would save in a fire:
Husker Dü, *New Day Rising.*
Record that should burn in hell:
Eminem, *Slim Pukemound* or whatever it's called.
Book that you would save in a fire:
Angry Women by Andrea Juno. It's autographed by Lydia Lunch and Annie Sprinkle.
Worst band that you like:
Destiny's Child.
First Record you bought:
Prince, *Purple Rain.*
Last record you bought:
Lyrics Born w/ the Poets of Rhythm *I've Changed my Mind* EP (remixes).
Musician you'd like to marry:
There's three, and it's essential that I marry all three: Roots Manuva, Lyrics Born and Me'shell Ndgeocello.
Favorite show on CiTR:
Black Noise (defunkt now), *These are the Breaks*, Hans Kloss (of course!).
Strangest phone call ever received on-air:
Dude who called from New Zealand and wanted me to give an on-air shout-out to his friend Mike Hunt... I'm so sure... •

CiTR DJ PROFILE!

Spike
The Northern Wish
Wednesdays, 10:00 to 12:00pm

Record played most often on your show: A tie between Plumtree's *Plumtree Predicts the Future*, Starling's *Sustainer* and The Be Good Tanyas' *Blue Horse.*
Record you would save in a fire: My original vinyl pressing of Rheostatics *Greatest Hits.* If I could get away with two, then I'd also grab my Infamous Scientists *Trouble* 12".
Record that should burn in hell: Anything by pre-fabbed boy and girl bands, because I really hate that shit, and almost all gangsta rap, except for NWA.
Worst band that you like: It's a dead heat between Nelly Furtado and Matthew Good Band.
Last record you bought: It was actually two—that Gorillaz self-titled debut and Sigur Ros' *Agaetis Byrjun.*
First record you bought: Get this: Boney M's *Nightflight to Venus*! I thought it was cool that the Cylons from Battlestar Galactica were "singing" on the title track!
Musician you'd like to marry: Lynette Gillis from Plumtree. But if she thinks I'm gross, then maybe either Kathleen Hanna, Neko Case, or Alicia Keys. You can see I've thought about this a LOT... maybe too much.
Favourite show on CiTR: I listen to 'em all, but my absolute favourites are *Ska T's Scenic Drive* (I plan my Fridays around it), *Our For Kicks, Replica Reject, Nardwuar Presents, Folk Oasis* and that Hans Kloss fellow because he's funny.
Strangest phone call ever received while on air:
"The fast talker" has called many times, but I'll go with a young woman—who will go namesless—who called at the end of a fill-in I was doing to invite me out for beers at the Bourbon, and she showed up—with her equally attractive friend in tow, no less! Who says being a CiTR DJ doesn't have it's perks! •

LIVE PUNK

A FAT WRECK CHORDS PRODUCTION

LIVE IN A DIVE NO.1

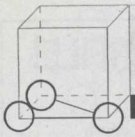
NO USE FOR A NAME

LIVE IN A DIVE 2001

THE FIRST RELEASE IN OUR NEW LIVE IN A DIVE SERIES.

JUST CUZ ITS LIVE PUNK, DOESNT MEAN IT HAS TO SOUND LIKE JUNK.
FEATURES: ENHANCED COMPACT DISC WITH INTERVIEW AND LIVE FOOTAGE. LP INCLUDES FULL SIZE COMIC BOOK.

FAT WRECKCHORDS Fat Wreck Chords P.O. Box 193690 San Francisco, CA 94119 www.fatwreck.com



over my shoulder

book reviews by doretta lau with tobias v

Julie C lent me books four to seven in Lemony Snicket's *A Series of Unfortunate Events*. We are still hoping to interview the man behind the misery, Mr. Daniel Handler. We've tried email, fax, post, carrier pigeon, carrier crow. His people still haven't responded. I wonder if they have been kidnapped by Snicket's villain, Count Olaf.

Due to my addiction to the misfortunes of Snicket's three Baudelaire orphans, I have been lazy on the adult book front. I did manage to finish two books just in time to dash off this column. Last month, I promised small presses and poetry and I'm sticking to my word. In honour of *DiSCORDER*'s local music issue, both books featured are by Vancouver writers. Next month I might go the micro press route because there's a wealth of poetry chapbooks at the moment, due to the embargo that many small presses have on poetry.

BART CAMPBELL
The Door Is Open: Memoir of a Soup Kitchen Volunteer
(Anvil Press)

The best memoirs seem to be talking about one thing (being a soup kitchen volunteer), but are really addressing some greater subject (the politics of poverty). *The Door Is Open* begins with facts about poverty in Canada and is composed of a prologue, an epilogue, and 10 chapters interspersed by well-selected excerpts taken from writer Bart Campbell's diary, which chronicles his three-and-a-half year stint as a volunteer at drop-in centre, The Door Is Open. Campbell covers everything from rice wine and heroin, to pimps and working girls, to crime and gentrification. He explores every facet of poverty and Vancouver's downtown eastside with an honest touch. If this was a film documentary there would be a ban on violins and fancy lighting: there's no bullshit here, just clear observation.

What is most refreshing about Campbell's memoir is that it neither self-aggrandizes nor propagates a misinformed political message. His work has an objective tone and each chapter is well researched. Perhaps I'm biased because I agree with his viewpoint that the poor are neither lazy nor stupid. They are survivors of an imperfect and oppressive system. With the current BC government in place, there needs to be more dialogue about the needs of those in the lower income brackets. On a further tangent, I have to say that there's something fucked up with a society that cares more for the welfare of dogs and cats than it does for its impoverished and disenfranchised.

I could go on, but in order to avoid descending into a long rant, I'm going to end here and say that this is one of the best books I've read all year.

BILLIE LIVINGSTON
The Chick at the Back of the Church
(Nightwood Editions)

Billie Livingston, a member of the Seven Sisters Writing Group, crafts the kind of poetry that I like: straightforward verse about life, without pastoral bullshit and tired metaphors. Give me a poem about a childhood crush on a hippie girl next door over a poem about the orgasmic feeling that a natural landscape brings on, anytime.

The Chick at the Back of the Church is Livingston's first collection of poetry, and has been in the works since 1992. It is a unpretentious book that can be read in one sitting without headache or hate. More importantly, there's something good and dirty about Livingston's writing, which centers on the relationship of the self to loved and unloved ones. Her verse is city-wise. It's the chick at the back of the church hinting at sex and only half-heartedly repenting for it.

I hate the terms "gritty" and "urban" (you may as well write that something is "shitty" and "urbane"), but if you want some generic terms to get your footing because you don't really have an interest in poetry, I'm throwing them at you now. I hate the term "vintage" even more, but there's nothing about *The Chick at the Back of the Church* that could be described in such a way because it's modern in its subject matter and cadence. In one of my favourite poems in the book, Livingston takes a humorous shot at Charles Bukowski. In another, she deals with a physiotherapist visit and bad underwear. The everyday mundane is extraordinary here and the everyday problem has apocalyptic overtones. These poems are good, and there isn't a single gardenia or lonely wandering cloud in sight.

GEORGE BOWERING
A Magpie Life: Growing A Writer
(Key Porter Books)

Okanagan-born Bowering has always juggled the two disparate genres of historical fiction and avant-garde language poetry. In *Magpie*, the terrain between the two becomes the "biotext," an extension of the writer composed of an "Alphabiography," reminiscent ramblings, essays, and gossip. Writing in a cyclic fashion, Bowering often repeats himself, but the simple language betrays a complex structure of thought, of forgetting and remembering. With tales of hedonism and rebellion, from writing the *Grandfather* poem to the *Ubyssey*, he illuminates life in an intimate way that tricks me into believing his precise self-questioning. At the height of this belief, I am faced with Shelley's choice: how did I come to believe, now that Bowering turns around and questions himself? A disquieting slippage, one that attempts to speak to an in-the-know audience as well as an academic culture he frequently despises.

I feel that after 200 pages I know little about Bowering, despite his entire life seeping through me. I am drawn to reread and delve into the taste of knowledgeable, political prose on religion and land, murder and law, through the eyes of a Native; the dissection of "Oh, Canada;" words on Lowry, Hopkins and Purdy. He *thinks straight through*, as evident in the tricky art of literary criticism, which refrains from opacity to give it straight up, enthusiastic and jubilant, hungry for the words and their charades, and yet not afraid to casually mention the junctures of deeper reflection: Charles Olson on one side, with Ezra Pound as his ghost; Jacques Derrida on the other, with Heidegger's spectre. Unlike most memoirs, there is little glory gloating of the past nor prosaic prophecies on the future. Caught up in the life of a magpie, there simply becomes the dance of the flight itself, and the nest, and the air and water and sun and rain.

The sort of world Bowering grew up in becomes sadly evident through its loss, as he laments the destruction of Okanagan peach trees, and the culture and world that loved them. A tracing is made here, a loss that extends to an earlier destruction of this land and its Native peoples through western colonization. And all of this—a commentary on time, on life, on living itself—is the domain of an artist and a poet and a critic, who has gone to the ends of honesty and sincerity and language to move people and things. •

tobias v

NITRO RECORDS
www.nitrorecords.com
SCRATCH RECORDINGS & DISTRIBUTION
Your independent music specialists with a constant supply of new releases at good prices.
726 Richards Street, Vancouver, BC V6B 3A4 Canada
ph: 604.687.6355 (store) 604.687.0499 (distro/label)

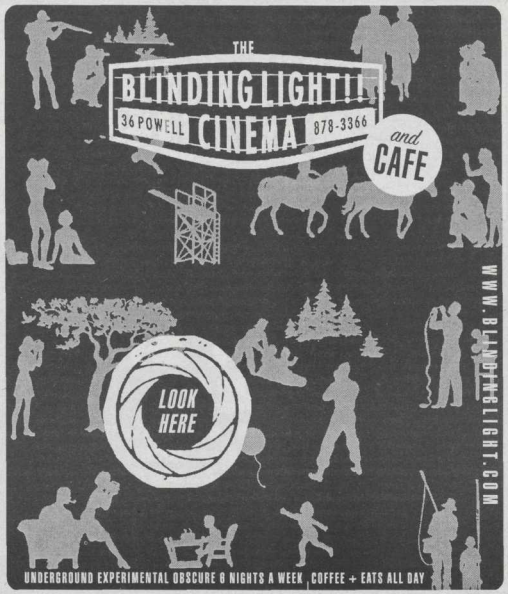
NEW ON NITRO!

Catch the Damned Live at the Commodore Friday September 21st

THE DAMNED
Grave Disorder
CD Nitro 15844

The Damned and other Nitro releases available at these fine stores:
Apollo, HMV, Luckys, Noize, Sam the Record Man, Scratch, Teenage Rampage, Virgin Megastore, & Zulu

Nitro is Distributed in Canada by Scratch
http://nitrorecords.com www.scratchrecords.com SCRATCH



doretta lau vs. kevin chong

Ever since I read Vancouver writer Kevin Chong's bio in the Asian Heritage Month guide in May, I've wanted to interview him. At that point, I hadn't even read his book yet. All I knew about the Columbia MFA graduate was that he'd seen the film Rushmore *eight times, and that caught my interest because two of my friends are obsessed with that film. A few days later, I read that he refused to make the protagonist of his first novel,* Baroque-a-Nova *(a found title from a song on the jukebox at Helen's Grill), Chinese because he didn't want the cover to have bamboo on it. The next day I bought his book and finished it in two sittings. I discovered that* Baroque-a-Nova *is, among other things, a clever take on the modern preoccupation with pop culture. The book has it all: a book banning, a series of protests, a suburban kid with famous folk singer parents, and a German hip hop outfit named Urethra Franklin. The following is excerpted from several email exchanges.*

DiSCORDER: How many times have you seen Wes Anderson's *Bottle Rocket* and *Rushmore*?

Kevin Chong: The first time I saw *Rushmore* was at the New York Film Festival. After the screening, I approached Wes Anderson and told him I'd seen *Bottle Rocket* 13 times, at which point he thanked me—I think, with pity. Now, I've seen *Bottle Rocket* maybe 17 times (twice in the theatre) and *Rushmore* maybe 9 times (7 times in the theatre).

Why have you seen them so many times?

I probably wouldn't watch them as many times now, but at one point *Bottle Rocket* was very much cherished by me and a couple of friends for its very idiosyncratic humour, a wonderful Rolling Stones song on its soundtrack, some very memorable outfits, and its sensibility—it was knowing, but not cynical. *Rushmore* was fairly well-received—deservedly so—but *Bottle Rocket* was largely ignored when we saw it. When I was younger, it used to bother me that too many people liked my favourite band or my favourite movie; I don't feel this way anymore. Anyway, *Bottle Rocket* was a movie that felt like your own property, which brought about conflicting impulses: you wanted to share it with everyone, but you wanted to keep it your own.

What other movies would you watch repeatedly?

I've seen Francois Truffaut's *Shoot the Piano Player* a few times and Kryzstof Kieslowski's *White* quite a lot. And *Superman III*, whenever it's on TV—the most underrated installment of the Superman tetralogy. Though this doesn't really compare to a friend's wife who, as a child, watched *Grease II* every day after school for an entire year.

Do you have books that you reread over and over?

I'm more the type of reader who finishes a book and decides to read everything else by that author, but I've re-read Paul Auster's *Moon Palace* several times, as well as Donald Barthelme's *Paradise*. And I think I'll have to re-read *Moby Dick* again—there was a quite a lot I missed.

The title of your novel is taken from a jukebox song. What songs does a jukebox have to have in order to be great?

Helen's Grill has a great jukebox with many old Sinatra tunes, as well as Procol Harum from the '60s and Kim Carnes from the '80s. But as far as the great NYC jukeboxes, like a couple of my favourites in the East Village and in Brooklyn, there has to be a combination of songs everyone knows and loves (eg. The Rolling Stones' "Hot Rocks" or Marvin Gaye), some more obscure tunes (Mona's on Avenue B has "The Only Ones" "Another Girl, Another Planet" and Modern Lovers; Max Fish has *Marquee Moon*), and things you wouldn't normally listen to at home, but enjoy at a bar (Steve Miller).

When you first started writing, was there an author that you were trying to emulate? There's a whole genre of guys who thinks they're Leonard Cohen.

When I was 19 I wanted to write like Milan Kundera—ha! The next year, I wanted to write like Paul Auster. The year after that, Donald Barthelme. And sometime after that, I realized I couldn't be any of these writers—however wonderful they were, however much influence they had on me—I had to make do with the way I wrote and saw (and heard and smelled) the world. Though this year I've decided to forget all that and rip off Haruki Murakami.

What is it about Murakami that makes him the rock star writer that he is?

He makes the common place fantastic and the surreal common place. Unlike people he's compared to, like Delillo or Pynchon (at least, early Pynchon), he has a tender, romantic streak. He loves women; he loves women's ears! He loves pasta and the Beatles! All this—such personal, idiosyncratic stuff—and still his books contend with metaphysics and epistemology, as well as the effect of history and totalitarianism on the present, and the influence of technology and mass-media. He's fearless and brilliant. And hard to put down.

What word in the English language could you not do without?

Perv.

Why?

I like its abbreviated form, as opposed to "pervert." There's some innocence in the word "perv" or "pervy." And there's something naturally hyperbolic about it; there's a hangdog-comic ring to the word.

What's in your CD player at the moment?

In my car, a lot of stuff by Grandaddy, a Modesto, CA band. At home I've been listening to a lot of XTC, NRBQ. The New Year (made up of ex-Bedhead members) Ron Sexsmith, and Loudon Wainwright III.

If someone were to pick up the film rights to *Baroque-a-nova*, who would you want to direct the film?

Richard Lester. He directed *Superman II*, *Superman III*, and *A Hard Day's Night*. Oh, and maybe Wong Kar-Wai.

George Harrison: hot or not? In *A Hard Day's Night*, he strikes me as a creepy uncle type.

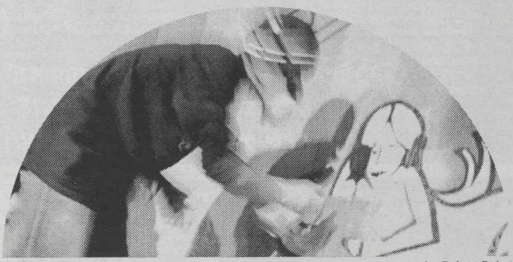
Not at all! Definitely hot. Anyone who can play guitar like that must have a soft touch.

Who would play you in the Kevin Chong movie of the week?

George Harrison.•

When there is a group of like-minded people who all share similar interests, what do you do? Get together, stupid! When there isn't a festival to share that vision with others, what do you do? Create one. This was the vision of the organizers, volunteers, friends, performers, and (hopefully) audience members who participated in the first annual New Forms Festival. No, Roni Size was not in effect, despite the festival's name; this was primarily a showcase of local talent. The good people at Capital Media www.capitalmag.com organized an ambitious three days of talent that featured DJs, dancers, MCs, Graffiti artists, video engineers, vocalists, and even a fashion show. The social pig that I am, someone who feels a general lack of community when it comes to these scenes, I volunteered for the weekend.

NEW FORMS FESTIVAL



Friday, August 3rd **by Robert Robot**

The festival kicked off at multiple venues on Main Street. Poetry, live jazz and DJing at Lugz, the Public Lounge, and Monsoon. I missed all that in order to help out with the main venue of the night and weekend, Video-In Studios. Perhaps the most disjointed of the three evenings, the night began with a fashion show put on by a group of designers and a body painter. They created a high energy spectacle of playfulness, with some very hip clothes, and models' scantily clad painted bodies. Unfortunately, the vibe created was oddly sucked out of the room when NoMigVideo artists (à la Cold Cut) took over the room. Although their video art had merit, their low-key ambient aesthetic would have been better placed at the beginning of the night, rather than quelling the vibe that the fashion show created. DJs Downlow and others provided ample sound backdrops between and after performances.

Saturday, August 4th

Considered THE night of the festival, Saturday night showcased Vancouver's burgeoning hip hop scene. Video-In is transformed into hip hop central with graffiti artists throwing up pieces in the back alley, and breakers showing off practiced moves before the talent hit the stage. The stage was filled with performers non-stop until 3am. There were too many crews and MCs to mention, but there were a few notable highlights. Mcenro, started off the evening. Luke Meat's doppelganger, Mcenro's opening comment, "Just another white guy rapping to a CDR" is telling of the local scene and the evolution of the art form. Fried chicken and multinational conglomerates are the monkeys on Mcenro's back. The Jah-blessed soulful flows of Ndidi Cascade and Denna countered the predominately male roster. The engaging words of head-shaved MC Kyprios provided the most insightful moments of the night. His poem entitled, "Hate" offered some well-received commentaries on racism. It's always nice to hear some political engagement. The DJ for the "Def Poets" was a sick scratcher. Wonderkut's' beatboxing and tight MCing was equally as impressive. The energy of the night kept building and culminated with a free extended jam, comprising a number of the evening's MCs, DJs, as well as the three piece band Obese Beats. I've never seen a better showcase of local hip hop and was quite impressed.

Sunday, August 5th

Billed as a "Kinetic evening of visual art, dance, and decadent deep house," Sunday night was a low-key version of the previous nights that went down at the Naked Lounge. Loren Knowles showed off her exotic dancing style accompanied by grooves. Local vocalists Mikela J Mikeal's exquisite voice and trip hop backbeat are set for stardom as far as I'm concerned. Troy Jaxon's strong vocal range was a nice segué into the night's big act and only non-Vancouver performer, house DJ, Mauiricio (Naked Music) from San Francisco.

Many months of planning and numerous snafus being avoided (the main venue, Video-In Studios almost being shut down days before the festival, being one), the NFF went off. Because each day focused on different art forms, one had to attend at least two of the three days to get a true feeling for the festival. The weekend was not designed to be a money maker, and the Capital organizers promise a bigger and better show next year. This city has too fucking few summer festivals—and festivals help to drive our struggling scenes. Let's be glad we now have one more reason to celebrate our local talent and community. •

The latest releases from Honest Don's

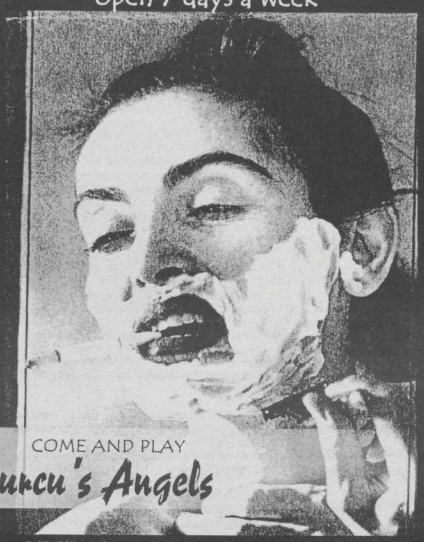
The Real McKenzies "Loch'd & Loaded" CD/LP
Citizen Fish "Life Size" CD/LP
Inspection 12 "In Recovery" CD/LP

HONEST DON'S RECORDS

P.O. Box 192027 San Francisco, CA 94119 www.honestdons.com

open 7 days a week

COLOUR TEXTURE FUN MAGIC



24 HR FREE BOX

COME AND PLAY
Burcu's Angels
2535 Main St. 874-9773

The Old Ripper
Appearing Live at:
THE COBALT
SAT SEPT 22
w/ Drexils Eye

Official
GUARANTEED
Rock N Roll

AVAILABLE AT
Zulu Records
Sam the Record Man
And other fine stores.

ripe red records
ripered@hotmail.com
www.indiepool.com/theoldripper

TRIBAL WIZDOM and red hip hop

by tania willard

In the age of Eminem, gangsta rap, and rhyming about bitches and hos, the underground prevails once again with Red Hip Hop and Tribal Wizdom. Conscious, political and not without style, members of Red Hip Hop and Tribal Wizdom speak on the Native hip hop movement that's hooking its claws into the Vancouver scene right about now.

"In the darkest sections of most societies lies the truth. The truth is easy to face for those strong enough but most humans are guilt-ridden, causing fear when honesty is apparent. We live amongst capitalistic scavengers and neo-colonial [sell-out] leaders stripping the Earth of skin and blood. Anarchists and strippers gallivant the streets in fantasies of freedom. Scholars lie to students about the creation of western society while getting paid money to oppress. Inside the atmosphere of poison oxygen you will find a formulation of matter that goes by the name of MANIK."

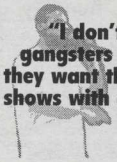
—redhiphop.com

MANIK OF RED HIP HOP

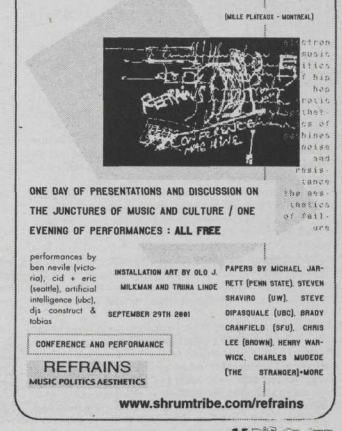
DiSCORDER: So gimme the goods on what Red Hip Hop is all about, how long it's been going and who's involved.
Manik: Redhiphop.com is a web site started up last summer, a resource for people interested in Native hip hop. It's a mechanism for people to get a hold of artists and book them for shows and stuff.
Why hip hop?
Hip hop is the most popular music listened to by young people of every race. A lot of young Native people go for hip hop.
What are your influences?
Public Enemy was some of the first stuff I got into.
Did you identify with the conscious element of Public Enemy?
Being young and Native, you know harsh life. It was uplifting to listen to other people experiencing struggles.
What are some of your future plans?
Well… to update the website and record a solo album, hopefully out by Halloween. Redhiphop.com is in the process of organizing a Leonard Pelletier benefit album and a Native Youth Movement benefit CD. Basically, our plans are to do as many shows in as many places as possible. Regarding Native hip hop, I want to do stuff for everyone. I do stuff for my people always, but I want everybody else to hear it too. I don't want it to be just Native hip hop.
What else are you involved in?
I've been rapping for nine years… but I'm also a part of the Youth Universal Colossal Gospel. The people in it are Fourth World Occupants, smart MCs and conscious rappers. A crew in Sweden, and all over. There's going to be a Fresh Coast compilation of all of this stuff, to be released on Fresh Coast Records.

SHAWN OF TRIBAL WIZDOM

DiSCORDER: So perhaps you can give us some background on Tribal Wizdom.
Shawn: It started way back when the Native Youth Movement used to have dances, like, five or six years ago at the Native Friendship Center. We used to gather young people together so we could talk about the different issues that affect Native people and Native youth in particular. So at these dances, the music of choice was hip hop. I found this was a really good tool to get young people together to talk about the issues. We kept having the dances, and then I met up with Bonafide and Calvin, who were involved in the Vancouver hip hop scene, and I told them we should get these kids together and talk about the things that are screwed up, like the way the government treats people, especially people of colour all over the world. So they were like, "Yeah man, let's do it!" So we set up these shows called Soul Survivor, and we had different speakers from the Native Youth Movement and the West Coast Warrior Society and stuff like that, to make people aware. After that was over I started Tribal Wizdom to focus on the empowerment of our youth and self-expression through hip hop, spoken word, and traditional music, to help people express themselves in positive ways. Coast to coast, I think like, 60% of our people are under 25, most of the population is young people and most of those people listen to hip hop. So if we can get some good rappers out there and send out a good message for our young people, then we can maybe start building an army. We can take back what's ours.
So who are some of the performers with Tribal Wizdom?
Manik and Chile and Os 12 are really focused on hip hop and so they choose to take the route that is straight hip hop. Also my brother Horse performs. Indian Agent, Li'l Dave, Skeena Reece, Bird and Rain, Mr. Phixx, Hip Hop Ikwe and a lot of other rappers from the underground Vancouver.
What's your job with Tribal Wizdom?
My job is to line up the venues and make sure the [show's] messages are good. I make sure they have a message first of all. I don't want any rapper coming up there and talking about gangsters and pimping and hos and stuff. We can do without it, if they want that stuff they can check out Too Short or whatever. I book shows with [conscious] artists and get them exposed—empower them to create change for themselves.
Would you call what Tribal Wizdom does "conscious hip hop?"
I don't wanna say it's a political thing, but it is political. I guess some people actually say that just being Native nowadays is a political thing. The three main ingredients of Tribal Wizdom are empowerment, sovereignty, and resistance. Empowerment for the youth to express themselves in positive ways. Sovereignty means actually doing things on our own without help from government agencies or outside people trying to control things; it's up to us to take it upon ourselves to be able to help ourselves. Finally, resistance is the state that we're in, to resist government and corporations. Tribal Wizdom travels and delivers workshops on colonization. We have an upcoming show at the Native Friendship Center on September 4th. Also we have an upcoming benefit for human rights observers to be sent down to Chiapas.
What are the links between the Native Youth Movement and Tribal Wizdom?
We need to make partnerships and help each other because we have to. So we fully support each other and the work each of us does.•



"I don't want any rapper coming up there and talking about gangsters and pimping and hos and stuff. We can do without it, if they want that stuff they can check out Too $hort or whatever. I book shows with conscious artists and get them exposed, empower them to create change for themselves."



DiSCORDER: Do you guys mind going over one more time how you all met and everything? I read on the website that two of you met at the Michigan Womyn's Music Festival.

Eileen: Yeah, Leslie and I used to play in Katari Taiko and Sawagi Taiko and we were—for the greater part of the '90s—invited to go play, so we were there as a group and Elaine....

Elaine: Right, I was there playing with another group, so I'd seen Eileen and Leslie over the years playing with taiko groups, but that was the first time I had actually met Eileen. I'm not sure if I had met [Leslie] at Michigan. So that's sort of where we met.

And could you explain what exactly the Michigan festival is all about?

Elaine: It's a big festival in the countryside in Michigan that celebrates women's music, women performers and artisans, and basically women's culture—it's a women only event. It's the biggest women's music festival in the world. I think it draws around 10,000 people, maybe even more now.

And has Loud played there as well?

Elaine: No. We might be a little weird for them.

Really?

Eileen: We've applied, but they keep rejecting us [*laughs*].

What kinds of musicians do get accepted?

Elaine: They get some pretty edgy stuff now. I think it's just the same with any festival. There are thousands of musicians who want to play and they can only hire so many. I don't think it's personal or anything.

band. I thought it was such a great match, what we're both trying to do musically.

I wouldn't want to denigrate them or insult them at all, but do you remember the drum solo in one of their songs, played on a conventional rock drum kit? After you, it just seemed like it couldn't match.

Leslie: [*with faux machismo*] Well, they've got smaller sticks [*laughs*].

Do you have any more plans for recording in the next little bit?

Eileen: No. Well, we were commissioned to write a piece for a part of this project called The Reena Project based in Richmond. It's a group that is working with youth in the Richmond area and doing live performance, theatrical performance in several different locations in Richmond in September, and all based on the issues of bullying and violence between girls... [to band:] and what else?

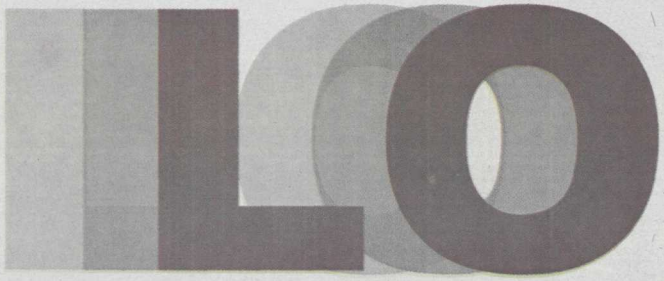
Elaine: It's family issues, issues of abuse, not having anything to do. So, the first performance, though I'm not positive, is September 13th and the audience will just go out there and they get taken from site to site. The kids have written the different segments of the performance and our piece that we've recorded is in one segment.

Eileen: There's a link from our website to their site, so if you look on "Upcoming," there are all the details about what days it's on and stuff like that.

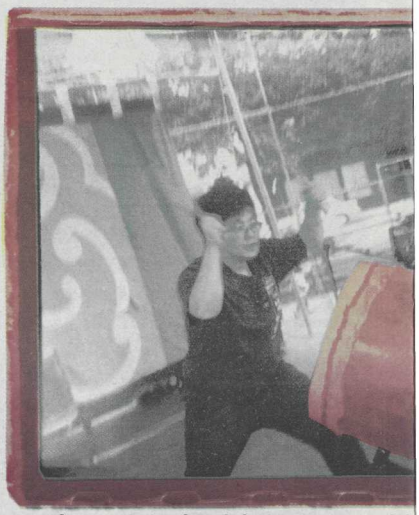
How did your first CD come about? Where did you record and are you pleased with the results of it?

Eileen: Yes. Yes.

Leslie: Why we did it was—well, we wanted to do it—and also a lot



Loud is mass



But the magnitude of their music—pulsi shifting blend of taiko and conventio inevitable result of the size of their char ability to reconcile normally disparate a sentation: taiko and electricity; wi entertainment and radicalism... they co humility, and ch

By Steve DiPas

You said at the end of your show here that you might not be playing in Vancouver for a little while after this. Is that because of touring or are you just going to stop things for a bit?

Eileen: We're going to be in San Francisco in September working with this dance company called Purple Moon Dance Project, and after that, we're going to take a bit of a break from doing live gigs. We'll still get together to jam and practice and all that stuff.

I remember reading in the *DiSCORDER* interview from '98 that performance wasn't the main focus of the band at all and that it's really what happens in the rehearsals that you're most concerned about anyway. Is that true?

Elaine: For me, the rehearsals and the writing is the best part. Recording is really fun, just working out the parts and all of that, it's great. And it's also performing and getting reactions from people. And we've done a lot of really good shows so it's not like, you know, some bands who maybe people don't like as much. You know, sometimes some things are a lot more fun to play than they are to listen to, but people seem to respond well to what we do, which is really good and really kind of reassuring because it's not an ordinary sound—it's not something people would normally expect or whatever.

Yeah, I first saw you play with Uz Jsme Doma and I had heard you were a taiko band, but I didn't know what to expect and it was fantastic. I have a lot of respect for that band and you seemed to dwarf them considerably when you played. There was a residual power left over from when you played, and that band seemed to me so huge. You just brought so much intensity.

Leslie: Wow, that's a real compliment because they're an amazing

of people were asking. I think after our second gig, somebody wanted to buy a CD and we had, like, two songs.

Elaine: We'd been playing together for, like, two minutes.

Leslie: We played what, three songs probably?

Elaine: Two or three songs.

Leslie: Yeah, it was immediate, so it was definitely something we wanted to do.

Eileen: We had to fundraise, so that took awhile, and plus, we wanted to write new work so that we could have a substantial length CD.

Elaine: What was the studio?

Eileen and Leslie: Yaletown, in Vancouver.

Elaine: We worked with Greg Reely as an engineer and co-producer who is a fantastic engineer and has great ears and made the drums sound probably better than quite often.

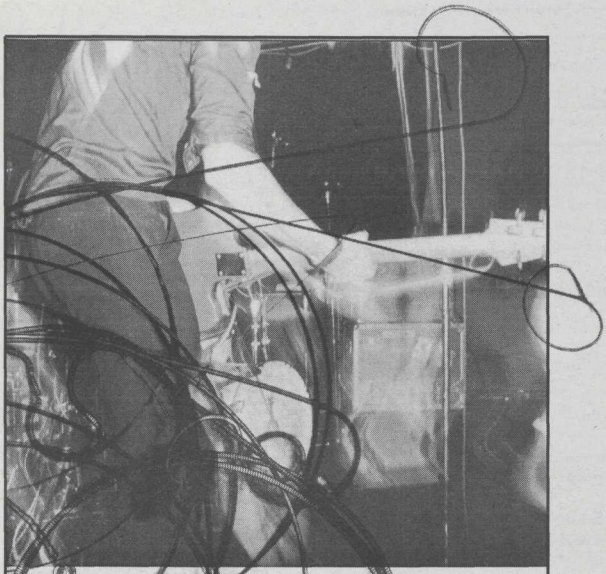
Eileen: It's really hard to record drums. They sounded awesome.

How about the drums themselves? Do you make them or do you buy them?

Eileen: The little ones, the high-pitched little ones, we bought from Japan, but the bigger ones, I made them. When we joined the taiko group, one of the things we had to do was drum-making workshops so we all made drums with the groups. And then when I kind of went off on my own, left some particular group, and was left with no drums, I wanted to make a bunch of drums so I could keep going, and since I knew how to do that, I just did that.

Do women traditionally play taiko music in Japan? I read on your website that Sawagi Taiko was the first all-women taiko group in North America when they started in 1990.

Leslie: There have always been a lot of women who have played in



{ { {

0.01 0.02 0.03 0.04 0.05 0.06

local music

0.01
}}} }bands

31 Knots
Rock from Portland.
info@31knots.com
www.31knots.com

42
Post modern fuck.
Davey and Troy
604.263.5906 (Davey) 604.737.5906 (Troy)
weare42@hotmail.com

Allison
Eddie Vedder, Billie Holiday, and original voice.
Adrian du Plessis, Manager
Box 227 Ganges PO, Salt Spring Island, BC V8K 2V9
management@allisoncrowe.com
Ph: 250.537.1286
Fax: 250.537.1286
www.allisoncrowe.com

A Luna Red
www.thewaxmusem.bc.ca

Arthur Ellis 2000
"New Prog." Synth based full performance recording act.
Shannon H
604.252.8197
grrrabbit@hotmail.com
www.faceplant.org/ae2k

The Askmasters
Classic proggunkstompjazz.
Nick or Verne
1795 East 37th Street, Vancouver, BC V5P 1E7
604.253.6543
askmasters@netscape.net
www.theaskmasters.com

Automaton
Rock from Seattle.
automaton@
radio-optik.com
www.radio-optik.com

Bad Feng Shui
Genre-bending fusion of noise, hip hop, hardcore, and abstraction.
#23-1195 Davie, Vancouver, BC V6B 1N3
604.682.3269 ext.3249
mikec@tao.ca
www.newmusiccanada.com

Bat Eater
A noisy, droning, cloud of fog.
B. Eater
604.709.9166
grimmeron@hotmail.com

Beans
The Beans.
www.ibeanstrument.com

Bionic Systems Go!
Pop craftsmanship and melodic rock.
Brian Stasak
5211 19th Avenue NE, Seattle, WA 98105
253.729.6588
bsqmanagement@hotmail.com
www.morganleahrecords.com

The Birthday Machine
Makes birthdays.
Miko Hoffman
hotlantern@hotmail.com

The Black Halos
bmbabies@hotmail.com
www.blackhalos.com

tHE BUILDING pRESS
Rock from Seattle.
Jeff Woodke
Jeff@thebuildingpress.com

Bystander
Bruce Cockburn/Big Black.
Nick
1795 East 37th Street, Vancouver, BC V5P 1E7
604.253.6543
punishthecapital@netscape,net
www.capitalpunishment.basepair.org.

Catscam
A unique blend of live jazz, chillout, and hardcore electronics.
Justin
#401-519 Foster Avenue, Coquitlam, BC V3J 2L5
604.761.9632
catscam@math.com
www.catscam2001.tripod.com

Capital Punishment
Corporate rock.
Nick
1795 East 37th Street, Vancouver, BC V5P 1E7
604.253.6543
punishthecapital@netscape.net
www.capitalpunishment.basepair.org

Chaara Season
Beloved BloodLust and Trust inc.
chaara@hotmail.com
www.angelfire.com/mt/wishes

Clone
Live noise/ambient/drone. Dark CPU'd soundscapes and eclectic remixes.
#23-1195 Davie, Vancouver, BC V6B 1N3
604.682.3269 ext.3249
clone@mediacore.org
www.mediacore.org/clone

Clover Honey
Sweet, sultry, and sassy. Three-girl rock.
Anita Binder
604.709.3141
cloverhunnie@hotmail.com
www.geocites.com/cloverhunnie

Complete
Punk rock touching on emo on Spawner Records.
Spawner Records
PO Box 93046, 19705 Fraser Highway, Langley, BC V3A 8H2
604.258.3537
spawnerrecords@hotmail.com
www.spawnerrecords.com

The Country Club Hustlers
Local rock celebrities who drink lots. Loud, fast, stoned rock 'n' roll.
Mike Hawk
#2-15391 Buena Vista Avenue, White Rock, BC V4B 1Y7
Ph: 604.880.0327
Fax: 604.464.5700
hawkrocks@yahoo.com

Davey
Frank Henville rip-off. "I'm very lonely and I like to cry."
604.263.5906

The Deadcats
Canada's premier psychobilly band. Six CD albums to date.
Mike
604.298.5561
flyingsaucer@direct.ca
www.mp3.com/deadcats
http://the-deadcats.tripod.com/psychocats/

Marq De Souza
Solarbaby's main man, songwriter acoustic performer extraordinaire.
604.682.2860
marqd@canada.com
www.members.home.net/solarbaby

Dixie's Death Pool
Relaxed experiment soundscape jazz country hawaiian love ballad art noise. Oh yeah, and rock.
Lee Hutzulak
Vancouver
604.871.0939
leeh@vfs.com
www.dixiesdeathpool.com

DJ Nightmare
Experimental hip hop/electronic-turtablism, analog synths, samples, deepish-darkish.
Jason Cushing
2112 East 3rd Street, Vancouver, BC V5N 1H8
604.291.1993
djnightmare@hotmail.com
www.mp3.com/djnightmarez

Emerald City
Rainy day pop experiments.
Brooks/Karen
1523 Grant Street, Vancouver, BC
604.253.1666
emeraldcity@37.com

Ryan Eugene
Embraces elements of ska and country, reggae and punk, blues and rock.
Ryan Eugene
#2078-611 East 7th Avenue, Vancouver, BC V5T 1X8
604.876.7327

Firstname Lastname
Dark acoustic, experimental, melodic, electro, rock with a helium sideburn in a shit tooth.
1502 18th Avenue, Seattle, WA 98122
206.683.7323
bastardblue@hotmail.com
www.mp3.com/FNLN

Flying Eye Hospital
Power trio fixes people's eyesight in the Third World.

}}
Tobias Van Veen
photo tayna goehring

directory

LeAnne, Joe, Ryan
395 West 20th Avenue, Vancouver, BC
604.873.3742
flyhospital@hotmail.com

Goatsblood
Hatecore sludge grind from the Rage of Achilles Records stable.
Mike
604.215.3302
goatsblood@hotmail.com
www.mp3.com/goatsblood

Hot Hot Heat
www.hothotheat.com

(The HS)
Formerly Honeysuckle Serantina
Honeysuckers@telus.net

1NS1P1D
Born out of a fusion of ska, new-wave metal, and the '90s grunge sound.
Chad Norman
#1-2223 Victoria Drive, Vancouver, BC
V5N 4K7
604.431.5451
crow@axion.net

Introvert
Moody semi-electronic post-post-punk-art-pop.
Trevor
#151-2416 Main Street, Vancouver, BC
V5T 3E2
604.875.8841
trevthmpsn@netscape.net

Jerk With a Bomb
falsemetal@hotmail.com

Karen Single Band
The millennium metal queen high energy, original hard rocking female fronted band. CD: Wide Open.
Karen Single
43201 Lougheed Highway, Deroche, BC
Ph: 604.826.4709
Fax: 604.826.4709
Karensingle_band@hotmail.com
www.karensingleband.com

Klägg
Easy to assemble musical furnishings! Power blues meets white trash rock and roll.
Jr Muc, The Mule, Willingdon Black
4348 Spruce Street, Burnaby,
BC V5G 1Y5
604.421.5757
klaggband@hotmail.com
www.klagg.com

Knox
Tight folk-edged rock, pop savvy lyrics, clean harmonies and groove-driven acoustic soul.
221 SW 153rd Avenue Box 937,
Seattle, WA 98166
Ph: 206.853.7777
Fax: 206.244.9929
knoxturnal@hotmail.com
www.knoxturnal.com

The Kremlin
Two piece bass and drums. Songs from the ocean floor.
Rich
thekremlin666@hotmail.com

Lands Farther East
Rock from Bellingham.
landsfarthereast@hotmail.com

Little Man Syndrome
A hybrid of urban and emotional hardcore.
Jacob
887 Broughton Street, Vancouver, BC
V6G 2A3
604.708.0835
bandmail@littlemansyndrome.com
www.littlemansyndrome.com

Marcos X
Multi-instrumentalist, former bandleader of Ngoma, international touring experience, have vehicle, speak Spanish.
3777 VMPO, Vancouver, BC V6B 3Z1
604.918.9243
marcosx@mailcity.com

Merlyn
Mind-altering interactive analog visuals
#23-1195 Davie,
Vancouver, BC V6B 1N3
604.682.3269 ext.3249
shmeek_productions@hotmail.com
www.mediacore.org/merlyn

The MonteCarlos
We're fun.
Dan/Dave/Graeme/John
leroyvinegar@hotmail.com

Motor Cycle Man
Red-shifting. Rave radiation. The best one man show.
East Van sometimes Detroit
604.292.5189

Musikill
Musikill kills music dead.
Mike
#23-1195 Davie, Vancouver,
BC V6B 1N3
604.215.3302
info@mediacore.org
www.mp3.com/musikill

Nasty On
Rock in the vein of The Who/Replacements/Love.
Jason Grimmer/Allen Forrister
604.709.9166
nasty_on@hotmail.com

Orchards and Vines
Stratospheric rock with soaring vocals-featured by Napster and mp3.com.
Dahlia Davavich/1MU Records
37053 Gordon Park, Vancouver, BC
Ph: 604.301.0023
Fax: 604.301.0026
dahlia@imurecords.com
www.orchardsandvines.com

Pariah Project
Organic/electronica music project.
Karen Vincent
PO Box 60599, Granville Park PO,
Vancouver, BC V6H 4B9
Ph: 604.734.1421
Fax: 604.228.0222
admin@skepticrecords.com

Payback
Hardcore punk, uniquely crafted songs, with lyrics about political and social issues.
Brian Williams
604.726.9258
closetpunk@tao.ca

Phoenix Wisebone
Cross-genre folk for the mind and senses. Singer-songwriter, acoustic guitarist.
Phoenix Wisebone
PO Box 60605, Granville Park PO
Vancouver, BC V6H 4B9
Ph: 604.444.8232
Fax: 604.444.8232
firehawk@vcn.bc.ca

Plan Orange
Punk rock.
Nick or Mike
604.488.1490 (Nick) 604.609.2667 (Mike)
planorange@thedoghousemail.com
www.mp3.com/planorange

Quonset
Voiceless, noisy duo: detuned bass and nine string laced with scrapmetal clang.
RC Johnston/Ed Frey
948 Keil Street, White Rock,
BC V4B 4V7
604.538.7203

Radio Berlin
www.thewaxmusem.bc.ca

Reverberators
Surf and garage sounds with the lowest limbo contest in town.
Frank
#2-1966 York Avenue, Vancouver,
BC V6J 1E3
Ph: 604.737.8102
Fax: 604.738.9050

Roadbed
Every live show is a clinic from these Jazz pop gurus.
Shockk, Super Robertson
PO Box 29144 Delamont PO,
Vancouver, BC V6J 5C2
604.918.3118
roadbed@hotmail.com

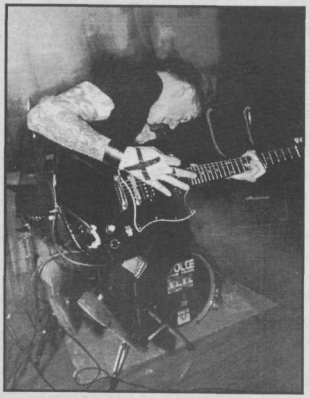
Rocket Fins
Hot-rodded rockabilly. Available for hire.
Mike
604.298.5561
rocketfins@hotmail.com
http://rocket-fins.tripod.com/rockabilly/

Rockin Daddys
Wild rockabilly dance band.
Rich Hagensen
4337 Percival Avenue, Burnaby,
BC V5G 3S4

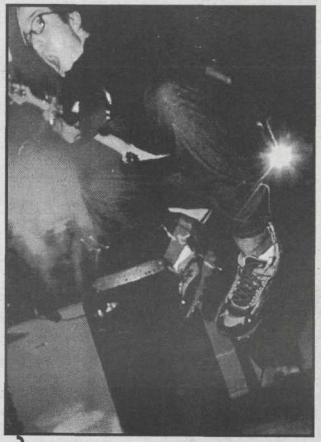
} }
The Red Light Sting
photo dan siney

The New Town Animals
photo jeremy jansen

(The HS)
photo matt camirand

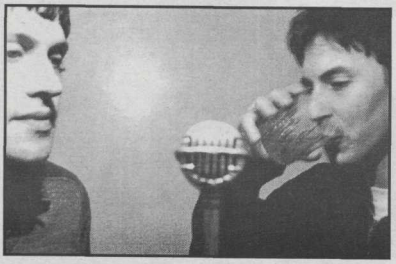


Burden
photo mike

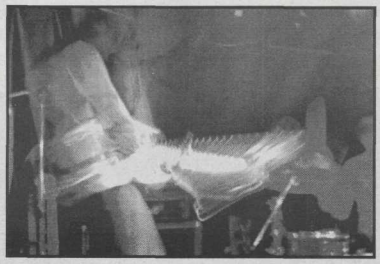


Reserve 43
photo mike

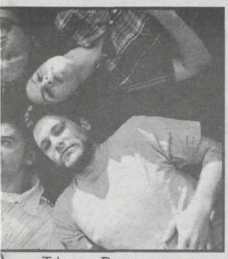
Chris Da
photo tanya g



jerk with a bomb
photo chris frey

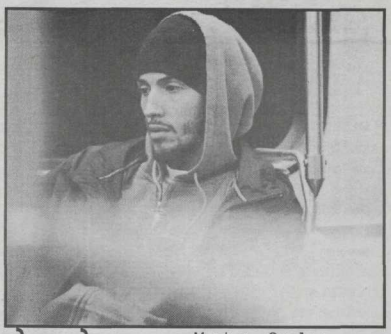


Radio Berlin
photo jeremy jansen



The Beans
photo jeremy jansen

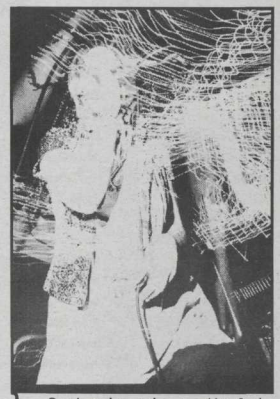
The Ewoks
photo jay douillard



Moka Only
photo chris taylor

ub
oehring

Q
photo mike bernard



Submission Hold
photo chris frey

Trail Vs Russia
photo lori kiessling

A Luna Red
photo chris frey

604.298.3322
rockin_daddys@yahoo.com
http://rockin_daddys.ipfox.com

Glenn Scott
Hard electronic duo with visuals.
Glenn Scott
#201-334 East 5th Street Vancouver, BC
Ph: 604.876.8974
Fax: 604.681.9150

Second Narrows
"They are a good band." — Davey Berks, CBC Radio Canada.
Ryder
604.215.3381
www.digitalsnakeoil.ca

Shrimpmeat
Sweet raw crunchy pop trio. "From garage to lounge."
Shannon H
604.252.8197
grrrabbit@hotmail.com
www.music-industry.com/shrimpmeat

Submission Hold
PO Box 21533, 1850 Commercial Drive, Vancouver, BC V5N 4A0
subhold_loo@yahoo.com

TBA
Half-baked ideas. Quit your day job. Brilliance in disguise.
Christian Prohom
#29-3045 Jackson Street, Vancouver, BC
604.215.2262
tba@prohom.net
www.prohom.net/tba

Three Inches of Blood
Unsheath your sword and raise your chalice to classic heavy metal from Van East!
Bobby
604.255.0907
threeinchesofblood@hotmail.com
www.geocities.com/theemoc/3iob.html

Tiefisher
Tranquil beauty, dreamy atmosphere, and mesmerizing sonic architecture. Full length CD out in 2002.
Glenn D'Cruze
2941 South Crest Drive, Burnaby, BC V5A 4V4
604.879.0958
tiefisher@yahoo.com
http://edie.cprost.sfu.ca/~hempell/tiefisher/

Tim
Sometimes heavy, sometimes melodic, punk rock with humour thrown in with the TV.
PO Box 93046,
Langley, BC V3A 8H2
timlovessteve@hotmail.com
www.spawnerrecords.com

Tomas
Pop rock reggae. Pop dance music with reggae and rock influence.
Red Savage
341 East 58th Avenue, Vancouver, BC V5X 1V8
604.322.7807
tomastheband@home.com
www.tomastheband.com

The Town Pants
"...songs about booze, lust, death, and a good night out. Celtic flavoured fast-folk."
Box #234-1641 Lonsdale Avenue, North Vancouver, BC V7M 2J5
theband@the townpants.com
www.thetownpants.com

Trail VS Russia
Instrumental rock power trio.
Chris Clifford
contact@trailvsrussia.com

Vermilion
Rock from Everett, WA.
Eric Junge
vermilion22@hotmail.com

The Witness Protection Program
Spazz/Punk/Rock... crazy live shows.
Ryan Walter Wagner
#7-3082 Waston Street, Vancouver, BC V5T 3H6
localrockrecords@hotmail.com
www.listen.to/wpp

Publishers and Zines

Bonnie Day Press
Micro-press that publishes zines, comics, and chapbooks.
Andrea Gin
bonniedaypress@hotmail.com
www.turfzine.com

Drug Book Press
Publisher of crazy shit on the intersection of drugs and electronic music.
Grey
604.682.3269 ext. 9231
anmorelakealbe@hotmail.com
www.crystalchildren.net

Year of the Horse Press
Small press that publishes Pony, *a fiction zine. Explaining the human condition since 2001.*
Doretta Lau
4649 Darwin Avenue, Burnaby, BC V5G 3E7
604.739.7391
yearofthehorseproductions@hotmail.com
www.yearofthehorseonline.com

SpeckFanzine
For difficult easy listening indie pop, rock, post punk, wave, glitch, electro. Hate everything else.
Bleek
2573 Oxford Street, Vancouver, BC, V5K 1M9
speckfanzine@yahoo.com
www.speckfanzine.0catch.com

Turf
The zine for inventors, bon vivants, and international playgirls.
Andrea Gin
turf22@hotmail.com
www.turfzine.com

Record Labels

Deepen Discs
Vancouver based label showcasing quality underground house music.
Vernon Douglas/Chani Douglas
Ph: 604.669.8230
Fax: 604.669.8225
deependiscs@hotmail.com
www.deepen.cc

Flying Saucer Records
Rockabilly, psychobilly, and surf. Label and distrobution. CD artwork design, inexpensive website design and creation, CD burning.
Mike
604.298.5561
flyingsaucer@direct.ca
http://flyingsaucer.records.tripod.com/rockincats/

Mediacore
Active electronics.
#23-1195 Davie, Vancouver, BC V6B 1N3
604.682.3269 ext.3249
info@mediacore.org
www.mediacore.org

Nordic Trax
Amongst Canada's most notable house labels comprising of both local and international acts.
Luke McKeehan
#3A-34 Powell Street
604.512.6344
604.688.2552
info@nordictrax.com
www.nordictrax.com

Spawner Records
West coast's fastest growing independent record label. Bands: Tim, Complete, Huskavarna, Burden.
Kyle Richardson
PO Box 93046, 19705 Fraser Highway, Langley, BC V3A 8H2
604.258.3537
spawnerrecords@hotmail.com
www.spawnerrecords.com

Stutter Records
A rock label. Acts include: Nasty On, The Cinch, Notes from Underground, Bat Eater.

} } } }

"The Tragically Hip" at Ms.T's
photo by mike

# 0.06
{{{ {{{{

Jason Grimmer
1529 East 8th Avenue, Vancouver, BC
604.709.9166
grimmeron@hotmail.com

Vit! Vit! Records
Sound noise music.
Katrina
katrinanoiz@hotmail.com
www.vitvitrecords.com

Promoters

Chelliebean
Local promoter organizes showcases for new bands.
Michelle
chellie.bean@3web.net

Eskimo Joe
DIY punk/hard core shows in local Seattle clubs. Please send demo with full contact info.
Eskimo Joe
100 Melrose Avenue East #1106,
Seattle, WA 98102-5564
206.709.2420
joeadams@uswest.net

Faggy Kittens
Queer girls who put on shows, Homophile Art Meet film fests and POP.
Lyndsay, Jen, Helen
faggykittens@hotmail.com

Grrrabbit Productions
Live show co-ordinator and promoter.
Shannon H
604.252.8197
grrrabbit@hotmail.com
www.faceplant.org

The Hive Productions
Specializing in all ages rock. Both local and touring bands. Produced Fugazi in July 2001.
Miss Terry
1482 East Broadway, Vancouver,
BC V5N 1V6
604.873.3958
hivestudios@home.com
www.hivestudios.net

Honeydoo Productions/ Deepen
Saturdays at the Lotus Sound Lounge. Underground house music. DJs Vernon, Tyler Stadius.
Chani
Lotus Sound Lounge, 455 Abbott Street
Ph: 604.669.8230
Fax: 604.669.8225
chani@telus.net
www.deepen.cc

LRGB Productions
Putting together the classic '60s frat party at various venues. Excellent high quality rock shows soon to come.
Michael Guild
hawkrocks@yahoo.com
Ph: 604.880.0327
Fax: 604.464.5700

Mediacore Events
***Incorporating** music/noise/video and a varying degree of incoherence.*
#23-1195 Davie, Vancouver,
BC V6B 1N3
604.682.3269 ext.3249
info@mediacore.org
www.mediacore.org

Upstream Entertainment
Bringing BC the finest live dance music (improv, house, disco, funk, and groove).
Derek Arrowsmith and Yani Christie.
303 East 6th Street,
North Vancouver, BC
Ph: 604.904.4207
Fax: 604.984.3274
deke@upstreamentertainment.com
www.upstreamentertainment.com

Whap!* Productions
Gig production and promotion, kickin' graphic and web design and free online music classifieds fun!
Danny Vachon and Doug Phillips
604.326.6808
productions@whap.ca
www.whap.ca

Worldwide-domintion
Worldwide is a vehicle to promote music and art. Our projects include shows, records and zines.
Tyler Mounteney and Alanna Scott.
604.710.6705
info@worldwidedomination.org
www.worldwidedomination.org

Other

targetcircuitry.com
Online weekly real audio techno and house show from DJs Ben Nevile, Tobias, and guests.
tobias@techno.ca
www.targetcircuitry.com

Live Music Venue
The Living Closet
Volunteer open performance/exhibition floating venue. Art of all media, genres invited. Be inspired!
Rowan and Ru
1872 Grant Street, Vancouver, BC
604.253.5804 (Rowan)
604.253.1121 (Ru)
pseudo_intellect@hotmail.com,
ru@minotaurmedia.com
www.livingcloset.com

Mofo
Producer, CD cover design, promo material layout, also website design.
Mofo
604.736.6503
mclean5000@home.com
www.faceplant.org/mofo

Morning Glory
Sound system and lighting rental.
Dave
604.978.8835
www.morningglory.cjb.net

Bassix Records
DJ supply/record/CD/ticket shop.
Tyler Stadius/Don Vincent
217 West Hastings Street
Ph: 604.689.7734
Fax: 604.689.7781
bassix@netcom.ca

DJ Tyler "T Bone" Stadius
DJ
Tyler Stadius
Ph: 604.689.7734
Fax: 604.689.7781
www.djtbone.com

DJ JIM V
Jungle
604.633.1839

Studio
The Hive Studios
Experts in Indiexperimentalambiantnoisepunkavantgardenowavefolkrock.
The Hivers
2517 East 5th Avenue, Vancouver, BC
V5M 1M8
604.873.3958
hivestudios@home.com
www.hivestudios.net

Shone
Indies create music/media products. 24 track A/D studios. Exposure packages, CD/CDROM.
604.682.3269 ext. 6277
shone@vcn.bc.ca
shone.xk5.org

UMF
Urban Music Foundation
Helping Vancouver urban scene and artists in Canada and the world with quality music.
Mr. Michael "MeKey" Thompson
Limehouse Entertainment Group
#118-4825 Kingsway, Burnaby,
BC V5H 2C9
604.571.0951
http://BP6.tripod.com/LHEG

Manager/Agent
technowest.org
West coast techno, house, and experimental electronic collective representation.
Admin 01 + 02 = Tobias and Dave
technowest@techno.ca
www.technowest.org

Kelowna Emo!
photo by jay douillard

The Metic
photo by jay douillard

front/back photos and layout by lori

North America. I mean, they haven't been identified as all women, but there have always been a lot of women playing in North America, but in Japan, it's a little bit different. It's probably more male-dominated than here.

Eileen: Although I think it sounds like more girls are getting interested in playing in recent years.

Eileen: Traditionally, taiko is played by the men, and so because there was a tradition, it took a while for women to feel accepted or that it was acceptable for them to play.

Leslie: Kotoh is really male dominated. They're this really established group that's been around, they've toured the world…

Eileen: They're really good.

Leslie: But you know, they're very male dominated and their style is very… it requires a lot of upper body strength. You can play different styles that require you to use more of your body and I think that's better for women.

Eileen: Although they're changing too; they've had some pretty different styles in a recent concert that I saw last year.

Elaine: Yeah, there were women drumming the last time they were here. The first time I heard them ten or fifteen years ago, there were women dancing with them, but this time there were three or four women drumming.

Leslie: Can I just clear [something]? We aren't actually a taiko band. We're a band and we play taiko and electric guitars.

Well, I wanted to ask where your other listening interests lie, and what other influences you may have.

Elaine: I feel mostly influenced with this group, within the group. That's where I sort of feel the influences are. We all compose, we all play very musically, and just sort of generate the songs from listening to each other and by somebody having an idea, and that idea kind of growing. And every now and then we'll just throw in another instrument that one of us plays—'cause we all play more than one instrument—just to see if it works.

Leslie: It's funny, 'cause people are always trying to say, "Okay, what are we, post-rock? What are we, tribal beat new-age jazz?" Whatever. All this stuff. And we don't go in with this. Like, "Today we're gonna be post-rock." It's like, "Wow, that's a cool riff." And then we take off on a cool riff.

Elaine: Just do us a favour and don't call us "taiko grunge." Somebody called us that and it stuck for a long time.

Leslie: But it is sort of interesting that we get called all this stuff and I think that's really good because [listeners] can't quite get it… and that's why I think the music's really cool.

What kind of touring and performance circuit are you involved in?

Eileen: None! [*Band laughs.*]

Leslie: We go to Oppenheimer park, and next week we go to the WISE Hall.

Elaine: We go to San Francisco, we were just in San Francisco and we were in Germany in March for a few days.

Eileen: People from other places, if they really want us, they just get us there. We don't really have an agent that books gigs across the country or anything like that, mostly 'cause we all have other things we're doing and we can't really take off two weeks to tour or gig and people are really into it, it doesn't matter who it is who's there. You're creating this vibe all together. God, "vibe!"

I think that's an acceptable way of talking about it. I mean, what other terms can you put it in?

Elaine: That prison gig was really cool 'cause it was this big horrible room—it's like the worst kind of room to do a show in—but the sound of the music bouncing off the walls was like the end of the world. It was so great. Some of the women were running up to their cells to see if they could hear it from the other end of the prison—and they could—and then they would run back down.

Is there anything else you wanted to talk about before we wrap up?

Leslie: Well, the group has no leader. We just have to clarify that.

Why do people assume otherwise and get that wrong?

Eileen: Well, for any given gig we usually have one contact person 'cause it's easier, and whoever ends up being the contact person often gets mistaken for the leader of the group.

Elaine: It could be that people are looking for a hierarchy or something. A lot of bands do that, but we've never been in any bands that operate that way, I don't think. It's always been a collective process with taiko and all the bands that I've been in. I mean, you ignore somebody else's creativity and input at your peril. It just doesn't make sense not to allow for everybody's creativity. •

Discography:
taikoelectric (1998)
ITADAKIMASU! A feast of Vancouver Taiko (compilation, 1999)
96.1 FM World Music Spectacular III (compilation)
website: www.taikoelectric.com

VIDEO IN STUDIOS

we offer technical training in video, audio and new media production and post production including:

- final cut pro
- avid xpress
- protools digital audio editing / sound design
- camera, lights and sound
- aftereffects
- flash
- photoshop

we also have a 2000 sq. ft. studio available for rental for production purposes, screenings and audio and music events. for more information contact Tricia Middleton at 872.8337

hours of operation:
11 am to 6 pm
Monday to Saturday

vi

videoin@telus.net
www.videoinstudios.com

TEENAGE RAMPAGE

records/cds/clothing

2 locations to serve you!

GRAND OPENING
OCTOBER 1st, 2001
19 EAST BROADWAY
VANCOUVER, B.C.

ORIGINAL LOCATION
OPEN NOW!

350 B SEYMOUR ST.
KAMLOOPS, B.C.

www.teenagerampage.50megs.com

BJÖRK

Vespertine

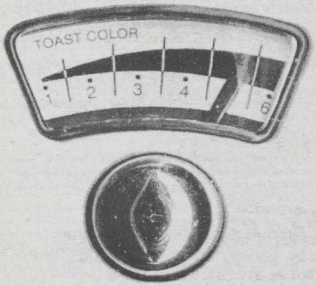
ves•per•tine *adj* **1** : of, relating to, or occurring in the evening. **2** : opening or blooming in the evening.

Includes the cinematic drama of "Hidden Place," the percolating "It's Not Up to You," the mysterious, atmospheric "Cocoon" and the warm watercolour of "Unison."

13.99 CD

SAM the RECORD MAN®
CANADA'S LARGEST AND BEST KNOWN RECORD STORE
568 SEYMOUR STREET, VANCOUVER

LOCAL KNOBS



Local Knobs Part 2: One Year Later

Since last year's heads-up on Vancouver's electronic music scene, several of the talented artists covered right here in *DiSCORDER* have gone on to produce a volume of well received records on respected labels, and started up their own vinyl (and CD) pressing projects. The city is bursting at the seams with producers, which probably explains why the live scene is still quite small—everyone's at home kicking on gear and smoking blunts instead of kicking on the dance floor and smoking blunts. In this respect, we are a strange city, often pretending to be bigger than we really are. Of course, ultra-conservative liquor, dance, and entertainment laws from the Puritans in Power certainly don't help. Good thing they can't crack down on music distribution, for several techno and house labels have launched in the past year which look very promising: Boomtown Records's **Kris Palesch** has started up Active Pass, **Nancy Kyd** began Twisted Roots, **Jay Tripwire** has launched Northern Lights and **Vernon Douglas** has already put out the first 12" on Deepen. In the club world, these producers and DJs can be seen rotating Vernon's and **Tyler Stadius's** underground techno and house night "Deepen" at the Lotus on Saturdays.

In the "Where Have They Gone Since Last Year?" column, of special note is minimal house producer **Ben Nevile** (www.saoul.com), who at this time last year had a single release on Nordic Trax and was preparing to send out his album demo. Well, the response was enthusiastic as labels clamored for Ben's tracks. He now has music coming out on Context, Mosaic, Telegraph, and some compilations alongside geniuses like South American minimal house producer **Ricardo Villalobos**. Out with a new album is **Bad Feng Shui** of Mediacore, whose third full length *Friendship Adventure* features IDM, hip hop, hardcore, and dark ambience. **Kevin Bolster** and **Jay Gevoga**, who played as **Open** at last year's **Open Circuits** festival at the Sugar Refinery (put on by **Industry & Agriculture**), released a project called *And Still* on the prestigious Mille Plateaux website (www.mille-plateaux.net), and Kevin has two more projects on the go, **Object** and **3EPKA_O**, with an album and EP in the works.

Just on the periphery of Vancouver proper, Victoria has seen many of its producers record on **DJ Spencer's** itiswhatitis label, including **Cobblestone Jazz's Matt Johnson**, whose moody, minimal techno EP that inaugurated the label turned many ears. **Steb Sly**, who recently booted off to Calgary from Vancity and makes electro, has an EP coming out on the same label, as well as the *Mind Dreams* EP (with **Conrad Black** of Vancouver on the flip side) on **Swayzak's** 240 Volts, the *Journey* EP on **Dan Curtin's** Metamorphic Recordings, and "Taste of the Groove" on Nettwerk's *Critical Bandwidth* CD.

Holding Down The Fort: Nordic Trax keeps the pace with a new mix CD by **Luke McKeehan** called "Lazy Transmissions," and Vancouver's deep house guru who took off to Boston, **Gavin Froome** (Hi Gavin, I own your old efx processor), has a real deep, loungey release slated for September called *Post & Beam*. Sinusoidal records, which has been around for many years through the works of **haitchc**, **Scott** of the **G42 Players** and **Jeremy** of **Morning Gold Fix**, has solidified a very talented lineup including **Rainjacket** and **Caffeine Charlie's Wakeup Service**, with a compilation CD this Fall. Sinusoidal focuses on the experimental side of electro, IDM, ambient and cut-and-paste experimental CiTR-weirdness, with amazing results (many members of the various groups were involved in the original **Limp Sink** show on CiTR years back, and haitchc hosts **Plutonian Nights**, Thursdays on CiTR). The Sinusoidal camp is busy, with **Krisco** working with **Daniel Gardner** of Medik Records on a new LP, haitchc is finally releasing his "AnythingLike remix" 12", and some tracks are coming from CCWS side project **31337** with a minimal electro-pop flavour. Check *www.sinusoidal.com*.

In the underground: **NeutrixX**, who has MC'd quite a few parties and moved into the dub soundsystem style, has some material coming out on the Pound label, which from all accounts also maintains a steady crowd at their Palladium night, covering everything from house to breaks and techno. A new local CD just came into *DiSCORDER* that is impressing everyone: **DJ Nightmare** is the creator, and it is a very cloudy, moody and experimental take on hip-hop. Hopefully more will trickle in from this producer who is not afraid to get dusky and dirty. **Loscil**, who performed last year at the Video-In show with **Kim Cascone**, sending all off into deep minimal dub land, has two records coming out, *Triple Point* on Kranky and a 12" on Involve. Loscil is also a part of the **Multiplex** group who do audio-visuals down at everyone's favourite local cinema, The Blinding Light. Speaking of which, the **Eye of Newt Collective** continues its explorations into sound and video, with a free Silent Film Festival at Grandview Park from September 1st to 2nd. On the TBA tip, **John Tennant**—along with a whole crew of techno-trance heads including **Dr. Phreak**, who have been keeping the acidic underground alive—has a new label that should be together by Christmas, but he can't tell me the name yet. Experimenting on the fringe, industrial jazz artist **din** has his second album coming out called *Alissa's Wish* on Akxl, and rumours are that several band-oriented projects are also in the works. Communication has been a big key with getting many projects started, and part of this has been through two Vancouver-producer-oriented email lists. **Microvan**, an offshoot of the international microsound list, focuses on local experimental music (hosted by www.yahoogroups.com), and the **Black Hole Club** (www.blackholeclub.com) meets regularly, organizing events for its members, and is a great place to meet, greet and learn if you're an electronic-oriented producer, band, or group. A loose affiliation of like-minded producers and DJs continues to grow, **technowest.org**, administered out of Vancouver with members up and down the coast, creating connections between previously disparate musical communities. CBC Radio 3 has become a part of the general milieu with many artists registering their music on newmusiccanada.com, and recordings of shows beginning to show up on justconcerts.com. Experimental audio-visual projects are also showing up on 120seconds.com, such as **Merlyn's** visual projects with various Vancouver producers, and an upcoming track from Nettwerk-signed **The Pariah Project**.

On the experimental side, **Coingutter** has a new CD out called *Truth Lifting Its Head Above Scandals* that covers "trial and error electro sound," and new music composer **Phil Thompson** continues to stun with his microsound work on tiln.org. **Cid + Eric** of ambient and experimental downtempo fame have a track coming out on Orac records, and will be performing at **Refrains: Music Politics Aesthetics**, which takes place Sept. 29th. Free for everyone, Refrains is an evening of performance at Video-In and a day of conference discussions at UBC, focusing on electronic music and its political and historical junctures. Refrains caps this year's experimental electronic music **Open Circuits** festival, to be held at Video-In from Sept. 27th-28th, and hosted by **Brady Cranfield** of Industry & Agriculture. It's our little west-coast version of Mutek. www.shrumtribe.com/refrains

There's more to be said and there's more out there, but this should give you a taste of what's up in the city. So stick around for a bit longer, put those plans to move to Montreal on hold and see what Vancouver will become—after all, history dictates that the best music is made under some of the most oppressive conditions… • *tobias v*

Colin Stewart

by christa min photos lori

I interviewed Colin Stewart in the early morning at The Hive recording studio. His hair was still wet, and his left eye was all red. He said it was from getting shampoo in his eye. I thought somebody gave him a right hook. But then I thought about it. Colin Stewart is a gentleman. His voice is much too calm to make anyone punch him in the head. His voice makes it easy to listen to him talk about himself. It's my fault he had to talk about himself. I asked him questions, and he answered.

DiSCORDER: Are you in a band?
Colin Stewart: No.
Why not?
Because I can't play music very well.
But you like music?
Oh yeah.
Is that why you got into recording?
Yeah. It's my way of being creative.
Have you tried playing music?
Yeah. I can play guitar. I've been playing guitar for about 14 years.
Well then why aren't you in a band?
Because I suck.
You must record a lot of bands that aren't good.
Not anymore. Most of the bands I record now are good. I've recorded a lot of bad bands, though. I've had my fair share.
How long have you been doing it?
About six years.
Do you ever listen to recordings just because you like the way it sounds?
I can listen to something bad and go, "Yes, that's well recorded," but it doesn't mean that I like it. It usually means that I don't. If the song is bad then I don't like it. It all comes down to songs.
You record mostly local stuff?
Entirely local stuff. Except for Fugazi.
Can we talk about that Fugazi thing? How did you get to do that?
My friend Terry put on the show, and I wanted to record it, so we called them up and said we wanted to record it, and they said, "Okay." And then they came by [to the Hive Studio] and saw all our stuff, and they freaked out and they thought we were going to broadcast it on the internet. Ian MacKaye was like, "If you ever do anything with this, it's a small world, and I will find you."
So why did they let you record it if they don't want you to do anything with it?
I guess they trusted Terry more than anything. They said [to her], "You're personally responsible for this." So we have to send it to them. We're sending it to them next week.
And you've mixed it?
Yes. It sounds very good.
What did you use to record it?
I used a digital hard disk multi-track.
The Radar 24? Can you tell us about that? It's pretty new, isn't it?
It's a third generation—you can't ask me about this machine because I work at the company that makes it, so this is my daily rant. This is work.
I heard that The Hive is now officially Radar 24 Central, that people call you and ask about it.
Basically. We did the Secret Three [recording] at the Sugar Refinery, so we're totally mobile now. We can go anywhere we want. And The Cinch did some recording at Mushroom, so we're going to take the Radar there and dump stuff off the two inch machine on it, so we can mix it here.
Can you just tell us a little bit about the machine?
Well, it's a 24-track 24-bit hard disk recorder that goes up to 192 kHz. It's used by Daniel Lanois [*laughs*]. U2 recorded their last album on it. George Harrison just bought one.
And it's Canadian made?
Yeah. It's made in Vancouver. It's the most professional of all those hard disk recorders. There's a whole bunch of them. This is the best one.
It's all digital. So explain your shirt [it says "Long Live Analogue"].
I like to wear it at work and torment my colleagues.
Your colleagues aren't into the analogue scene anymore?
No, not at all.
Even when you play them records that you've recorded on analogue equipment?
Well, they don't like the music I record.
Like we were saying earlier, can't they just appreciate the way it's recorded?
Well, sometimes, but they don't really like the way it's recorded either.
Let's talk about Trebas because I know you went there.
Oh God.
This is what I picture when I think of Trebas. I picture a lot of bad equipment with people in a room with some guy that has no hair and a ponytail who tells you how to do things badly. And you pay a lot of money to learn how to do things badly.
Yes, that's about right. My instructor didn't know how to wrap a cable.
But you finished at Trebas. Tell me about it.
I got the highest grade in the class.
What did they teach you there? Did they teach you how to record so it sounds like The Beatles?
They really didn't teach me anything, to be honest. They show you how to plug stuff in. It's just a way to meet people more than anything. If you don't know anyone in the music scene, it's actually not a bad idea to take a course because you meet other people who like what you like.
How did you get to be involved at The Hive?
Through Trebas, actually. One of my instructors was recording Terry Miles from Ashley Park and Saturnhead, and I met him, and through him I met a couple of my studio partners. We got together, and we all liked Pavement, so...
What's your role at The Hive? Do you just use the equipment when you need to, or are you actually a part owner?
Yeah, I'm a third owner of everything here. There's three of us. There's me, and Travis, and Rob, and although I'm the one who uses the studio the most it's probably not their choice. If they could, they would. I've been lucky enough to record some bands that manage to get a little bit of attention. Other bands usually call me. But Rob and Travis are very good at what they do as well.
What have you been doing lately?
I just recorded The Secret Three, just finished the P:ano album. I'm supposed to do Citroen next month as well as the new A Luna Red, the new Jerk With a Bomb. I did the Beans' 48 hour show.
Did you do that on the Radar 24?
Yes I did. All 48 hours.
How does it sound?
It sounds pretty good. But the thing is that it's going to take a year to go through that stuff because they're so slow at what they do. *Crane Wars* was recorded three years ago. We recorded the next album last fall; that's still not done.
What would you do with 48 hours of tape?
The idea is to take the best three minutes or so, well that was the original idea, of each hour, and then cross-fade them all, blend them all, and make a double CD out of it. I think it would be amazing if we managed to do that.
Were you actually there for all 48 hours?
I was there for about 20 something.
That's not even half, Colin.
But I can listen to it any time I want. I've heard all 48.
What's your favourite stuff that you've done in the past six years that you really are proud of?
That would be The Beans. Jerk With a Bomb *The Old Noise*. The new P:ano album is probably going to be very good. There's a whole bunch of stuff. There's lots of bands I love working with. I love working with Radio Berlin. I like everything I do, even if I don't like the music as much, I like working with people.
I'm wondering how hard it is for you. It's not easy for a band to record, and I'd guess that every band that you've recorded, someone started crying during the recording. Is this true?
No, not at all. I think I've been lucky there. Have you heard other stories? It's usually not my fault that the people start crying.
Do people yell at you?
I've had people from Team Dresch yell at me.
Why's that?
Oh, because they were just really cranky. I didn't like them at all. Except for Donna Dresch. She was cool.
Let's talk about your recording style. Is there anything that sets you apart? Why, for instance, do your colleagues at work not like the way your recordings sound?
Because they're not heavily processed. I try to make it sound like it does. I try to make a band sound like a band and not like Britney Spears.
Compression. Using a compressor is not how a band sounds.
Sometimes you want an effect on one instrument, but not on all the instruments. I find that I only use a compressor if the sound sounds bad otherwise.
Do you feel that's like lying?
No, not nearly as much as say, auto-tuning a vocal or something like that. I think using compressors is okay. There are certain limits. There are some engineers that I know who compress the crap out of everything, and you can hear it. In a way, I guess it sounds good, but I don't like to do it myself. I like heavily processed recordings, I like computer recordings, but I don't like to do them myself.
Most of the stuff you've done has been with bands with instruments—guitars, drums. Would you feel comfortable recording something purely electronic?
Maybe an electroacoustic band. I think the closest I got to doing an electronic band was with Circlesquare. That was fun. Actually, I find that most electronic acts have no need for an external studio because they'll spend days just moving things around on the computer screen, and you can't really be involved with something like that.
What techniques do you have that are specific to you? What about the hall mic? I've heard a lot about the hall mic.
I like to use ambient microphones, stick mics down halls because I don't like using reverb. I like real reverb, real acoustics because the brain can hear the difference.
What's your favourite recording?
My favourite album of all time is Smog, *Red Apple Falls*. For me that is the pinnacle of recording. It was done by Jim O'Rourke. He's awesome. I mean, I like Steve Albini a lot, of course, but sometimes I find his stuff to be a little bit harsh.
Harsh?
It's very mid-rangey. He likes to make things very thin. But not always, like Labradford. He's done lots of great recordings that sound really warm.
Say that you really wanted to make me go poo. What would you make me listen to?
Twelve Hz. Very loud.
Is this true?
Yes, it's true. You would lose all control over your bowels. You would need a speaker about six feet wide to be able to reproduce that sort of frequency. And if you played seven Hz then you would die.
I would die?
Yes.
Would everyone die?
Yes because it would rupture your organs. That's the oscillating frequency of the planet earth. So we're fully tuned in to that frequency.

See what Colin has done. www.hivestudios.net •

under review

recorded media

STEFFEN BASHO-JUNGHANS
Inside
(Strange Attractors/ Audio House)
In the tradition of solo acoustic guitar experimentalists such as **John Fahey**, **Loren Mazzacane Connors**, **Steve Tibbetts**, and **Robbie Robinson**, comes this new recording from German guitarist **Steffen Basho-Junghans**.

Unlike Fahey and Connors, Basho-Junghans eschews any blues references in favour of a more Asian flavour. This comes largely as result of using a series of "hammer on/off" techniques and repeating motifs that suggests unusual-sounding harmonic textures and structures. The effect is a hypnotic, raga-like feel which is all the more impressive when you consider that the pieces contained within are all done without overdubs and can last anywhere from five to twenty minutes. To Basho-Junghans's credit, he carries this off without ever losing the focus of the various pieces presented here.

Introspective in nature, this recording is for those who like their trance music experiences un-plugged.

Paul Clarke

ANNA FRIZ AND RICHARD WILLIAMS
There's A Risk Of Arrest If You Turn Right
(Kuntsradio)
Anna Friz, former Program Coordinator at CiTR and audio artist, teams up with **Richard Williams** in an emotional and startling piece recorded live in Quebec City during the FTAA summit. As the piece's introduction states, many rhythmic textures are discovered among the protesters, from the peaceful "carnivalesque" gatherings to the militant and heated confrontations with the tear-gas lobbing and often violent police. As an exploration of sound and recording, it brings you directly to a world of languages—slogans shouted in French, Spanish, and English predominate—and noises, or what is usually construed as nonsense. But the nonsense takes on new forms that create meanings which, although I cannot place them directly in a meaningful context, take on an atmosphere that provokes a bodily reaction—my head tingles as I hear French yelled over screaming protesters, and I imagine May '68... I hear kazoos, and I feel a silly hope, hope in the face of violent State repression... when I look back at pictures of old protests—APEC 1997, for example, and May '68, I see what can only be understood through sound. There is something about a drummer beating out marching rhythms that invokes a call, a head turning in a crowd. And then, the choppers overhead... the screams as tear gas is lobbed, and the heavy breathing of someone running... an excellent piece. You can hear it on **www.kunstradio.at**; just search for "anna friz."

tobias v

HOT WATER MUSIC
A Flight And A Crash
(Epitaph)
From now on, I'm going to pick up an Epitaph CD every time I'm at *DiSCORDER* and review it in penitence for the years I gave to the label. I gave Epitaph the best years of my life and how do they repay me? With a **Pennywise** song on the radio called "Fuck Authority," that's how. Didn't they used to be more clever than that? Even a little bit? If they weren't, at least they seemed so when I was 15. I'm going to say right off the bat that the new **Hot Water Music** reminds me so much of **Face to Face** that I caught myself downloading "Disconnected" just to get it out of my head. Apparently, this band is supposed to be known for their trade-off vocals, but all of the singing sounds the same to me. Imagine someone singing lines like "Give me a reason not to lash out/because I don't see much reason now;" that's what this album sounds like. Of course, being one step closer to the edge and subsequently breaking don't a Hot Water Music make; they also growl pressing rhetorical questions like "Do you know what you're fighting for?" and "Have you found what you're looking for?" I'm not so sure that these lines are particularly central to the album, but the band felt it necessary to print them on the inside of the CD tray, so I figured I'd include them in the review. To be honest, when I picked up this CD, I was expecting an emo cry-fest and I quite prefer this gnashed-teeth, pick-scraping flood of power chords and tattoos. The only thing is that, behind the standard Epitaph production, all of the anger and full-scale political change that the singer(s) bark(s) about sound like nothing more than, well, pick scrapes and tattoos. Not something many of us need too much more of.

godfrey j. Leung, esq.

THE JOEL PLASKETT EMERGENCY
Down At The Khyber
(Brobdingnagian Records)
So I walk into the record store, aimlessly wandering. Head cocked to the side looking for anything of interest that day. I saw the cover of an album, with Joel Plaskett looking in a mirror, and an eerie sense of curiosity overtook me. It bitch-slapped me, this Curiosity. It said, "Listen you shit, buy the album, and get the hell home." I was never fortunate enough to see **Thrush Hermit** perform live, but always admired their affinity for making ass-shaking rock records. This album is a hard night of mixing drinks, heading for a moment of clarity so serene it screams. A Rock and Canadiana world of lover's lanes, sock hops, and babies with three eyes. Because of this I got homesick and fell in love with the city again. The speakers flirted with my sense of place and time, and it felt nice to slip away. The title track, "Down At The Khyber," begins with the line "I've been away, and I've been travelling" and right away you can tell this music lends itself to moving on. It's not really transient but more like in a form of transition. I think Joel has found something very unique in this country, and he wants to take you along. Buy the ticket and take the ride, folks. Grab the rail and shake your ass, 'cause **The Joel Plaskett Emergency** have turned the siren and flashing red lights on, and it's definitely gonna take you somewhere.

Sterling Riots

CEVIN KEY
The Ghost of Each Room
(Metroplis)
Industrial music is checked at the door and subjected to a cavity search in this haunting album that traverses styles and genres like a cop fucking a corpse. Moving from beat-oriented and driving to abstract IDM and more traditional industrial scapes, **cEvin** opens the crypts of his Vancouver past, with **Ogre** of **Skinny Puppy** fame dropping lungs on "Frozen Sky," **Phil Western** doing synth work on "Sklang" (also of SP), and **Ryan Moore** plucking jazz bass on "Certain Stuuckey." You never know what to expect when you are digging in a graveyard, and such is the case with this album, produced everywhere from Hollywood to the Netherlands and Jamaica. Unlike Phil Western or **Download**, cEvin maintains that psychotic edge, the paranoia in the closet that defines industrial music. What has changed is the response to fear: no longer does industrial claw back with bloodlusting screams and purifying fire, choosing, willingly or not, to give itself to the dark underworld, engaging in a little necromancy with the cavernous edge of the void that usually only **Lustmord** approaches. Embracing the ghosts in the machine, the world of digital production and laptop beats, cEvin moves in different directions than other artists working with the same equipment. Unlike the current crop of laptop warriors and their techno predecessors or the avant-garde of microsound, cEvin comes from an industrial music background that approached technology in more daring and sinister ways, eschewing the strict rules of the dance floor for a punk attitude of mutual peace through destruction, and experimentation that challenges not the limits of the sound experience itself but rather the limits of your mental and emotional response. That said, Christa thinks it's cheesy, but I think it rocks.

tobias v

MAYOR McCA
Me Is He
(Sonic Unyon)
So, did you ever run for Mayor in Hamilton, Ontario? Did you lose because no one appreciated your sense of humour or your musical talent? Rest assured, you're not alone. Kudos to the good folks at Sonic Unyon for steering this wonderful freak into musical light. And kudos for the all the gutsy folks who voted for **Mayor McCA** in the last mayoral elections in Hamilton. He lost, of course, but the result was this release. Where to begin? The guy "raps, slaps, claps, and taps" all while playing the guitar, harmonica, and piano (with his toes, apparently). Not to mention the lyrics: "'Cause summertime comes when wintertime goes and all the girls start taking off their clothes/Now why would I wanna get into a fight, when I can have some sugar by the end of the night?" Priceless. It's too bad he lost, really. We definitely need funnier politicians in this country. Oh well, we still have Stockwell Day.

Rana E

LUKE MCKEEHAN
Lazy Transmissions
(Nordic Trax)
Vancouver's premier house label returns with a discerning mix to compliment **DJ Tyler Stadius's** incredible underground mix of house and techno, *Necessary Pieces 2*. Whereas Tyler is a long and smooth mixer, moving through minimalist-influenced house and techno from funky to hard (yet never dissonant), **Luke McKeehan** drops tracks in a far more disco fashion, focusing on the complex rhythms of fully developed house, and timing the drop of the next track with utmost precision. Vancouver's **Gavin Froome** makes two appearances with tracks from his *Skunks* EP, alongside Calgary's **Jon Delerious**, and Vancouver up-and-comer **Shawn Ward**, who works with **Peter Hecher** on a track called "Daydreaming." Not to mention **Joshua Michael's** remix of **Luke McKeehan's** "Take Control" as **The New CPU Experience**. But enough about the innards: what is great is the stringing of the entrails, as one house track moves through the next in a very precise manner, blood and guts, drum machines, synths and all, showcasing not only the talents of a proficient DJ but also the roster of a well-respected — and deserving of every inch— Vancouver record label.

tobias v

THE MICROPHONES
The Glow, Pt. 2
(K)
Under the influence of suggestion, it would be easy to make up a good story to explain how a small coastal town in Washington State managed to end up with a name like Anacortes. Those who have never visited might look at the map and notice the nearby Straight of Juan de Fuca (or Juan the Fucker) and suspect some sort of Spanish influence left over from the days of exploration and be able to reason that some navigator or settler, perhaps even a governor could have christened the place Anna-a-cortez. This would leave the modern pronunciation, Ann-a-cordeez, at the end of a geographical linguist's long list of grievous misappropriations. However, if you ask any local—say, a fifth-grade student at Mt. Erie Elementary School—the truth about the town's origins reveals itself: it was christened Anacortes in 1877 by a pioneering postal worker named Amos Bowman, who named his new home after his wife, Annie Curtis.

Apparently, Bowman was an amateur speculator who got the growing town all hopped-up over the prospect of becoming the western terminus for the railroad. It never happened. Anacortes sunk into a depression in the 1890s, reemerging later as a fishing port and logging hub. Call it an industrial tragedy, but it never grew into a Seattle. Instead, it grew into a ferry dock flanked by geophysical conditions that Anacortite Phil Evrum seems to go on about on *The Glow, Pt. 2*. **The Microphones** have released five albums in the last two years. This one has 20 songs. While they have all been subjected to extremely crass and crafty production, these numbers remain unpasteurized, replete with moldy bits of HUGE percussion, surges of aging analog keyboards and bacterial cultures of plucky nylon guitar lines that give a hint of spontaneity. Accompanied by his cast of K Records session players, Evrum has made an album fit for the Anacortes History Museum so that it might educate people on how perverting that town must be. How else could someone record such obscure and intense contemporary folk songs without hesitation? How else could lyrics be so strewn with sand and sea and water and air and electric heaters? How else could someone sound Spanish on one song, Canadian on another, and **Neutral Milk Hotel**-like on the next? This is the work of a man from a town with a peculiar name. This album, accompanied by the requisite pictures and narrative, would make for a tremendous exhibit.

Randal Mindell

SOMETHING ABOUT REPTILES
From Instanbul to OrangeVille
(Independent)
Gypsy music is synonymous with passion, no? Of course. Local five piece gypsy fusionists **Something About Reptiles** will sweep you away with diasporic melodies that are plenty passionate without going over the top. From sardonic sarcasm to sensual coaxing, vocalist and clothing magnate Burcu Ozdemir proves herself to be an original and elegant vocalist, even when drawling "I don't give a fuck" over and over. The instrumentation consists of contrabass, accordion, clarinet, and various guitars ensconsed in a warm analogue vibe and is rhythmically powerful enough that I didn't mourn the absence of drums. What I'm assuming to be the band's debut disc was "recorded live off the floor in 11 hours" at Studiojellyfish on Gabriola Island last October, and the songs have the deep warmth and familiarity that accompanies much "folk" music, yet the Reptiles retain an experimental feel by including giddy outtakes, maniacal moaning, and the like. Don't miss the Reptiles live Sept. 8 at Cafe Deux Soleil.

Hancunt

ZEN GUERILLA
Shadows On The Sun
(Sub Pop)
"I thought I heard the people shouting/I thought I heard the people scream..." wails Marcus Durant, the lungs behind "Inferno" on this San Francisco group's latest testimonial. Treating us to a less-effects laid version of rockin' gospel than *Trance States In Tongues*, Durant's voice still pierces the smoky air left by the sizzling guitar work of Rich Millman like needles piercing a junkie's veins. The rush is fast and furious over the first six songs, then spirals down into "Subway Transmission," a song that reflects on the feeling you get when you watch the cars of a speeding train pass you and everything begins to blur before your eyes. Then you're quickly jolted back to reality when "Dirty Mile" kicks in, hands in the air waving, screaming, shouting—salvation is just around the corner. By album's end, a hair-raising-on-the-back-of-your-neck tribute to Marvin Gaye's "Fingers," your sins have been redeemed, and you now know you've been touched by **Zen Guerrilla**. Amen.

Bryce Dunn

real live action

live music reviews

MUDHONEY
THE EVAPORATORS
Saturday, July 28
Starfish Room

To paraphrase a line from **The Barracudas**: "I wish it could be 1991 again!" This sentiment was shared by the near sold-out crowd on hand to witness the only band to survive the "Selling Of Seattle" back in the year previously mentioned, and they've weathered that storm quite nicely, thank you. Although the flannel was only flying half-mast, the sight of so many varieties of **Mudhoney** garb was cool to see. Musically, we were treated to some of the best tunes the band had to offer, even if the show got off to a shaky start, it fuelled the crowd even more for what was to be an evening full of superfuzz guitar, bigmuff bass and skintight drumming. They pulled out all the stops, hitting us early with "In and Out Of Grace," "Touch Me I'm Sick," "If I Think," then later, the silent but deadly "When Tomorrow Hits," "Who You Drivin' Now?" (the only song they did from *Every Good Boy Deserves Fudge*), "Suck You Dry," and the hits kept a-comin' with the band showing no signs of stoppin'. (Although they came dangerously close when singer/**Iggy**'s younger twin Mark Arm got a mouthful of microphone not once, but twice due to overzealous moshing in the front row). However, the finale that had the entire room shouting along was their encore of **The Dicks** classic "Hate The Police"(and had they coupled that with their version of **The Angry Samoans** "You Stupid Asshole" I think the kids would have went berserk), which left us all hot and bothered, but glad we witnessed true Seattle legends.

The Evaporators were the perfect openers for the night, and who doesn't get a kick out of watching **Nardwuar** fly the friendly skies with keyboard in tow, making complete strangers join hands and running circles around each other, and otherwise entertaining the hell out us while sporting the best band outfits I've seen in quite a while? And for crying out loud people, when Nardwuar tells you to crouch, just do it all right? You face public humiliation and a sweaty, pleading madman dressed in a **Michael Jackson** vest if you don't.

Bryce Dunn

BOCEPHUS KING
Friday, August 3
Arts Club Backstage Lounge

The best place to see **Bocephus King** live is within the cramped, semi-seedy confines of the Railway Club. This Granville Island watering hole runs a close second. More Emily Carr noodlers and actor wannabes in the Arts Club crowd, but BK succeeded, as usual, in getting a hot sweaty ball-o'-dancers to pack the dance floor.

Just back from successful gigs at folk fests in Winnipeg and Calgary, the band was lookin' feisty, no doubt aided by the delayed start due to a late-running play next door. Lead guitarist and band cornerstone Paul "check out my whammy bar" Rigby was in particularly fine form, throwing tasty rawk-star licks into the BK roots-blues-rock-soul mix. Mr. Bocephus King was also in high spirits and threw his lanky frame around to tried-and-true faves like "Think About You" and "Mess of Love." He test-drove some great new material as well…something about rebels? This was around the time my companion delivered Jack shots to the dance floor, which may explain my memory lapse. Also noteworthy was a stunning extended-play mix of "Papa Was A Rolling Stone."

BK's band line-up has undergone big changes lately and now includes members from **Bughouse Five** and **Veda Hille's Skilled and Devoted Band**. They've gelled well as a unit, but my sole beef is that Barry Mirochnik, fine rock drummer that he is, still hasn't got the light snare touch needed for the New Orleans-flavoured material.

BK proved once again that he and his band have the power to strip cool reserved Lotus-landers down to our liquor-guzzlin', freaky-dancin' basics. And, as we witnessed, he can even make the wheelchair-bound rise up and walk.

If you haven't yet caught up with this band, whose buzz is now spreading bad and nationwide, don't miss the next chance to catch 'em live at the Railway on September 21.

Val Cormier

THE ICARUS LINE
ALL STATE CHAMPION
Sunday, August 5
Picadilly Pub

It was like gospel emo. **The Icarus Line** wore the same thing, red ties and black. No coordinated dance moves, though. Couldn't hear the guitars or the bass or the drums or the vocals or the keyboards. But it was loud.

If you are actually crazy, you will start bleeding. You won't be able to play your part. You will jump when you feel like it and wipe the blood on the carpet as you roll around on stage. Buddy, playing guitar on the left, jumped around a lot. But he always landed in time to hit one of his rainbow Boss pedals. He kind of did headstands. He kicked over his speaker at the end. Clap clap clap.

After the show, we stood outside because my friend wanted to talk to Buddy. I don't know his real name, but he does that Fred Durst obsessed emo website, buddyhead.com, where he writes mean record reviews. The Icarus Line's from LA. Buddy started telling us about how these kids from LA were in Vancouver on vacation with their parents, and how they really wanted to see the show, but they were only 14 and they wouldn't be allowed in the bar. I saw them. I remember those kids. I saw them in LA, front row and centre at The Knitting Factory, white **Ink and Dagger** T-shirts, freshly cut bowls, waiting for **Shellac**. Buddy said he felt bad, he wished they could've seen the show. Buddy wasn't crazy like he was on stage. He was really nice. I stood a few feet away from him and his fans because I didn't want to have to say anything to him, to this nice, little man. I didn't want to have to lie and say that I liked his band and that they were really good because lying is bad. So I stood far away and looked at my shoes, pretending that I couldn't speak English. I just didn't say anything at all. But I wrote this. Still, it's a lot less mean than the record reviews that Buddy writes.

Christa Min

PEACHES
TAYLOR SAVVY
CANNED HAMM
Monday, August 6
The Starfish Room

As **Canned Hamm** started their set, I was standing on the stairs, waiting to be let in. Two guys who looked like they would be more comfortable at a **Blink 182** show came down the stairs muttering, "Whoa, this sucks." But if anyone sucked, it was them and not Canned Hamm. Big Hamm and Little Hamm put on an entertaining show. Sporting little gold shorts, serenading a girl from the crowd, wearing crazy wigs, parading around in bathrobes: they did it all. My friend Sarah noted that Big Hamm looked a little like porn star Ron Jeremy. After she made this comment, Little Hamm sat in Big Hamm's lap for a song. Images of Annabel Chong's gangbang, which finished with Ron Jeremy as man number 351, flashed through my head. It was slightly unpleasant, and slightly amusing. There was nothing sexy about it though. Anyhow, Canned Hamm had a couple of technical problems, but I could-

ICARUS LINE AT THE PIC. PHOTO BY JAY DOUILLARD

n't tell whether they were scripted problems with their minidisc or just crappy wiring. When I cheered for them, I meant it.

Next was **Taylor Savvy**. I'd never heard his music before and someone said he sounded like a male **Peaches**. Alas, this was not to be. Though Savvy had his moments, he failed to hold my interest. His shtick wasn't hot and though it wanted to be, it wasn't sexy either. His repetitive lyrics weren't particularly inventive or funny. I didn't want him to go on about ladies lovely ladies anymore. I wanted Peaches to swing things over for the girls, to chant repeatedly "Only double A, thinking triple X" and sing dirty songs about boys. I clapped politely at the end of Taylor Savvy's set.

Peaches. Ah Peaches. Hot. Sexy. Oh yeah. More than one person said, "Oh, I thought she'd be hot, but she's not." Fuck that. She had a for real curly mullet, aviator sunglasses, unshaved armpits and pubic hair (since I'm short, I didn't see this, but taller members of the crowd pointed this out post-show) coming out of her little red hot pants. At one point, she even put a little porn star moustache over her lip. She was the embodiment of all that's sublime: repulsive and attractive at the same time. So glorious that it hurt. I had a girl next to me shout "Peaches! Peaches!" over and over, like she was in pain. Peachesmania anyone?

Okay, yeah, the music was great too. I was wondering what she'd sound like live, because the songs on *The Teaches of Peaches* are pretty structured, but it went over well. Taylor Savvy redeemed himself at the end with a duet/fake blood spitting medley with Peaches. The crowd was dancing like a bunch of happy fools. It was good stuff.

Doretta Lau

(NOT) SQUAREPUSHER
PLAID
MYRA CALIX
Tuesday August 7
Sonar

Sonar was packed, despite the fact that either 1. **Tom Jenkinson**, aka **Squarepusher**, had gone insane and was wondering around London where no one could find him or 2. He had missed his flight. Whatever the case, the man was not there, which was too bad as many were soiling themselves to see Squareguy drop. Word from Down Under (Australia) was that he had stunned audiences by playing sets of noise, ambient and breakcore—much to the barstars' confused and addled brains, but supra good for the discerning heads who lost their shit screaming into the bass-bins.

Plaid, however, made up for the loss with an incredible set, but not before **Myra Calix** spun some Warp-ed vinyl and tracks from her new album. But the crowd was there for the two lovable and rhythmic Scots who preceded to drop track after track of grooving space funk. For what else can it be called? Playing from two laptops, a rack of effects processors and samplers, Plaid recreated many of the smash tracks from *Double Figure*, their latest album that goes out of its way to reinject the funk—via basslines and harmonies—back into complex and broken electro beats. But unlike a funky house or even techno that takes its cues from disco, Plaid jump from where **Sun Ra** and **George Clinton** left off—into the universe of funk, funk as more than a bassline but an entire feeling that overtakes the music note by note in a sweaty groove. Everyone was getting down, and for the first time in a long time Sonar sounded good, with the Turbosound speakers in the long-throw position, making for a pleasant, loud, yet not ear-splitting or headache-inducing experience.

Furthering the night's trip was the most insane visuals, which by all accounts and reputable sources looked to be the work of the **Designer's Republic**. Not since **Process**'s visuals at Mutek in Montreal have I seen such incredible designs and complicated movements of geometry and representation.

Every once in a while there is a show in Vancouver that makes it all worthwhile, with good music, good sound, good people and good visuals, and this was one of them.

tobias v

THE BEANS 48 HOUR SHOW
Friday, August 10-Sunday August 12
Sugar Refinery

A woman walks into a bar. The musicians on the floor have been performing for twenty-two hours straight. The guitarist is so decimated by stress that he has gone home sick. The bass player is asleep on a mattress behind the stage. The pianist/accordionist has a wild, panicked look on her face; her braids have erupted into frizzy flowers. The music is still holding together, following deep curves that the casual listener can only glimpse out of the corner of one temporal eye.

The woman in the bar keeps thinking about how funny it is that she chose this event of sublime suffering as the background to "a couple of beers," some petty conversation, an opportunity to show off her new shoes. When she listens to the band, it's with her eyes. She imagines that they look like saints about to fall apart on the wheel. Their intimacy and discomfort barely make a dent in the bar's otherwise bustling patronage; it feels like she's watching them from across a market square. People drink, talk, money changes hands. If people are listening, it's hard to tell. A few faces wear the same look of exhausted care as the musicians—they've probably been there since the beginning or close to it. The rest seem to be tourists, passing interested but objective glimpses over the band.

A woman watches for two hours, gets bored, and goes home. A few weeks later she 's trying to finish making a magazine in the middle of the night and thinks about the pure, Christian love that has inspired so many self-inflicted injuries, so many trials of endurance. She wonders if she's giving **The Beans** too much credit.

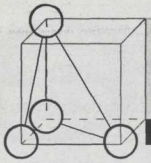
Helene Apropos

THE STROKES
Sunday, August 12
Starfish Room

So this is the band that everyone's (okay, maybe just the NME and teenage girls) drooling over right now. Well, I found myself bopping my head and tapping my feet like the faithful standing front and center, but were they deserving of the hype? Not exactly. Sure, they play an infectious brand of **Velvet Underground**-inspired pop, but will I drop everything to buy their record? Probably not. I find it strange that a band can have this much appeal, when they have us wait 45 minutes before they play, then give us only a half-hour set, charge 20 bucks for their t-shirts and look depressed and unresponsive on stage? What seals the deal for me is that they're from New York, yet have no clue who **The Devil Dogs** are (only one the best rock and roll bands on the planet).

We'll see how people feel about them in a year—for right now, colour me indifferent.

Bryce Dunn



charts

what's being played at citr

September Long Vinyl

1	monstre	sucre3	alien8
2	plaid	double figure	warp
3	twilight circus dub...	volcanic dub	m
4	eric's trip	the eric's trip show	teenage usa
5	dj serious	dim sum	sound king
6	murder city devils	thelema	sub pop
7	the faint	danse macabre	saddle creek
8	new town animals	is your radio active?	mint
9	peaches	the teaches of peaches	kitty-yo
10	arling & cameron	we are a & c	emperor norton
11	stereolab	sound dust	elektra
12	the rondelles	shined nickels...	k
13	the beta band	hot shots 2	regal
14	the hissyfits	letters from frank	top quality rock
15	dj krush	zen	columbia
16	veda hille	field study	independent
17	zen guerilla	shadows on the sun	sub pop
18	built to spill	ancient melodies...	warner
19	fantastic plastic...	beautiful	emperor norton
20	the dirtmitts	s/t	sonic unyon
21	the beans	crane wars	zum media
22	the poets of rhythm	discern/define	quannum
23	station a	the wasp factory	f.flyer
24	squarepusher	go plastic	warp
25	lesser	mensa dance squad	matador
26	dimitri from paris	rewind	dmc
27	cevin key	the ghost of each...	metropolis
28	tomas jirku	imaterial	subtractif
29	beefhumper	mp3.com	independent
30	canned hamm	karazma	independent
31	v/a	bombay 2: electric vindaloo	motel
32	duotang	the bright side	mint
33	fuzzer	detached retina	independent
34	fantomas	the director's cut	ipecac
35	praga khan	mixed up	antler subway

September Short Vinyl

1	the evaporators	honk the horn	nardwuar
2	red hot lovers	s/t	redline
3	les sexareenos	ruby d	telstar
4	the vultures	alcoholic lady	dirtnap
5	the exploders	what's what and...	teenage usa
6	tijuana bibles	mexican courage	trophy
7	sunset valley	parade on my rain	sea level
8	new town animals	lose that girl	mint
9	the pinkos	to my valentine	empty
10	planet smashers	inflate to 45rpm	jump start
11	andy votel	girl on a go-ped	twisted nerve
12	hot dog city	citiwoman	proshop
13	the pattern	feverish	gsl
14	the malcontents	liquor store ep	skull
15	removal/joey shithead	3 of 10	removalmusic
16	five eight/clemente	the kids...	moodswing
17	hacksaw	she's got my back	independent
18	step sister	shoeshine	red hour
19	the el caminos	electric city	static
20	lost sounds	1+1+nothing	empty

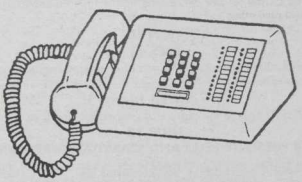
September Indie Home Jobs

1	three inches of blood	s/t
2	six block radius	kill to hide
3	the lollies	be my bad boyfriend
4	pet fairies	boner for betty
5	mc potbelly	horizontal
6	vancouver's shame	what's for dinner
7	the switch	las vegas laser child
8	red hot lovers	fuck or fight
9	solasis	digiworld
10	joel	heartx50'woman
11	victorian pork	i just wanna beer
12	hummer	latest thing
13	a girl named sue	odd
14	xeroxed brother	fragmented
15	amarillo stars	s/t
16	garnet sweatshirt	american woman
17	the metrics	sand crawler
18	closer than kin	stand up
19	coupon	2001
20	girl nobody	alone

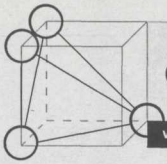
HOW THE CHARTS WORK

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape/ CD ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "September" charts reflect airplay over August). Weekly charts can be received via email. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe citr-charts"•

advertise with *DiSCORDER* mag!



get on the horn and give steve a call at 604.822.3017 ext. 3 or call 604.329.FUNK.



datebook

what's happening in september

SUBMISSIONS TO DATEBOOK ARE FREE.
FOR THE OCTOBER ISSUE,
THE DEADLINE IS SEPTEMBER 25.
FAX LISTINGS IN TO 604.822.9364 OR EMAIL
<DISCORDER@CLUB.AMS.UBC.CA>

FRI AUGUST 31

mint records' 10th anniversary bash featuring the new pornographers, the smugglers, evaporators, i am spoonbender, new town animals@commodore; curtis salgado@taste of vancouver; todd tomorrow presents *sidewalk surfing*@blinding light!!; 4 dex and no brains@sugar refinery

SAT SEPTEMBER 1

poolskating: fruit of the vine@blinding light!!; sean macdonald@sugar refinery

SUN 2

hershe bar (flygirl party)@sonar; *i want it that way: the backdoor boys*@blinding light!!; recidivist, paloma, trail vs. russia@graceland (seattle)

MON 3

herbert@sonar; tony romano and tyler brett@sugar refinery

TUES 4

the dirtmitts, american analog set, jerk with a bomb@starfish room; propagandhi, randy, the first day@grandview auditorium; *gaygore!* feat. *fucked in the face, chopstick bloody chopstick*@blinding light!!; parallela tuesdays@sugar refinery

WED 5

nina hynes@railway club; 69 duster, ride, *ether's void*@starfish room; *gaygore!* feat. *fucked in the face, chopstick bloody chopstick*@blinding light!!; smoke rings@sugar refinery

THUR 6

coast 2 coast: a cycle against child abuse fundraiser featuring dj leanne, luke mckeehan, dj rico and yann solo@sonar; teamlounge djs@element sound lounge (801 w. georgia); martyr, lummox, zuckuss, myopia@starfish room; byo8@blinding light!!; joel with chad macquarrie@sugar refinery

FRI 7

susie arioli swing band@vancouver east cultural centre; conquering redlion sound system@nyala; dj dan@commodore; new york ska jazz ensemble, two & a half white guys, the mad bomber society@maritime labour hall (1880 triumph); radiohead vs. *the matrix*@blinding light!!; jt king@sugar refinery

SAT 8

susie arioli swing band@vancouver east cultural centre; something about reptiles@cafe deux soleils; *daytime or nighttime?* featuring *cold cows, le matin, alphadog,* etc.@blinding light!!; anna lumiere@sugar refinery; empire burlesque follies@russian hall (2114 w. 4th)

SUN 9

fantomas, chicks on speed@showbox (seattle); *superstar: the karen carpenter story*@blinding light!!; dj smallfish@sugar refinery

MON 10

TUES 11

moev@purple onion cabaret; *acts of vision and the rapture of space*@blinding light!!; parallela tuesdays@sugar refinery

WED 12

acts of vision and the rapture of space@blinding light!!

THUR 13

CiTR PRESENTS BELLE AND SEBASTIAN@ORPHEUM; paul walker, kenny glasgow@sonar; substate reactor, hidden@ms. t's cabaret; nav@element sound lounge; monochrome, exit this side, naked for jesus@starfish room; *an incredible simulation*@blinding light!!

FRI 14

conquering redlion sound system@nyala; *an incredible simulation*@blinding light!!; jazzmatic@sugar refinery

SAT 15

tatts getcha sex art opening@tart gallery; big john bates, billybill midnite, i, braineater@railway club; dj krush, suspence, k.o.@i-spy (seattle); art damaged cabaret #2 featuring durason, i kill my conscience at times, satina saturnina, evil stevil, the three bitches@ms. t's cabaret; something about reptiles@legion; *an incredible simulation*@blinding light!!; springer and ducommon@sugar refinery

SUN 16

vrca record fair@croatian cultural centre (11-5); veda hille@western front; mike watt@starfish room; *an incredible simulation*@blinding light!!; unrefined@sugar refinery

MON 17

hot little rocket@sugar refinery

TUES 18

max graham@sonar; zen guerilla, hot wire@starfish room; *100 years of cinema, 100 years of sodomy*@blinding light!!; parallela tuesdays@sugar refinery

WED 19

freight train land@western front; *hot topic* (7:30)@blinding light!!; *animania* (9:30)@blinding light!!; mike zachernuk@sugar refinery

THUR 20

dj krush@sonar; *freight train land*@western front; brassy, the pinehurst kids@starfish room; warren sondbert remembered and revisited (7:30)@blinding light!!; *punks not bored* (9:30)@blinding light!!; baron samedi@sugar refinery

FRI 21

conquering redlion sound system@nyala; ming and fs@sonar; marques wyatt, kevin yost, dj moses, quazar@i-spy (seattle); the damned@commodore; *freight train land*@western front; megalopolis (7:00)@blinding light!!; cinesonic (9:30)@blinding light!!; skye brooks, pete schmidt, karma soehn@sugar refinery

SAT 22

chris simmonds@sonar; the nylons@orpheum; *from her to eternity* (7:00)@blinding light!!; *pure protein* (9:30)@blinding light

SUN 23

toilet boys, flash bastard@starfish room; strobing superstars@blinding light!!; rollerball, ovo@sugar refinery

MON 24

nick cave and the bad seeds@seattle center opera house (seattle, duh); beat poetry reading@sugar refinery

TUES 25

rock opera@blinding light!!; to rococo rot, marumari, plastiq phantom orchestra@i-spy (seattle); parallela tuesdays@sugar refinery

WED 26

rock opera screening@anza club; love as laughter, visqueen, ursula and the androids@i-spy (seattle); speaking of heroes, gg dartray, aveo@starfish room; disclosures@blinding light!!; mar macdonald book launch for *home*@sugar refinery

THUR 27

hard rubber orchestra: a big night at the cultch with a w.i.s.e. ending@vancouver east cultural centre; ex-girl@starfish room; guy debord's *society of the spectacle*@blinding light!!

FRI 28

xiu xiu, the birthday machine@sugar refinery; conquering redlion soundsystem@nyala; john renbourn@rogue folk club; film fest stuff@blinding light!!

SAT 29

wake the town and tell the people: dancehall culture in jamaica featuring norman stolzoff with dj soulsistah and peter williams@cafe deux soleils; the building press, vermilion, trail vs. russia@cobalt; film fest stuff@blinding light!!

SPECIAL EVENTS

SPEND, SPEND, SPEND

YOU'VE (WELL, I'VE) JUST BLOWN FIVE HUNDRED DOLLARS ON TEXTBOOKS AND UPWARDS OF ONE THOUSAND DOLLARS ON TUITION FEES TOWARDS A DEGREE IN AN ARCANE DISCIPLINE MADE LARGELY OBSOLETE BY THE DIRECTION OF MODERN CULTURE. LUCKILY FOR ME, THE VANCOUVER RECORD COLLECTORS' ASSOCIATION'S BIANNUAL RECORD FAIR IS COMING UP, AND I CAN THROW SOME OF MY HARD-EARNED CASH AWAY ON THE THINGS THAT REALLY MATTER, LIKE FIRST PRESSINGS OF KRAUTROCK OPUSES (OPI?). I'LL SEE YOU AT THE CROATIAN CULTURAL CENTRE ON SUNDAY, SEPTEMBER 16 FROM 11-5.

ART DAMAGED CABARET #2

BLOW SOME BRAIN CELLS ON SATURDAY, SEPTEMBER 15 AT MS. T'S CABARET WITH DURASON, I KILL MY CONSCIENCE AT TIMES, SATINA SATURNINA, EVIL STEVIL, AND THE THREE BITCHES. APPARENTLY IT'LL BE LIKE "CABARET VOLTAIRE MEETS AN EARLY EIGHTIES NEW YORK PUNK CLUB" WHICH SOUNDS PRETTY FUCKING COOL TO ME.

THEATRE OF SOUND

DAVID YONGE WILL BE DOING A "HEAVYWEIGHT SOUND INSTALLATION" AT VIDEO-IN STUDIOS ON FRIDAY, SEPTEMBER 14. OTHER ARTISTS PRESENTING SIMILAR SOUND WORKS WILL BE SHAWN BRISTOW, NICOLE DALE, AND MEXICAN MICROPHONE WRESTLER.

HIP HOP OPERA AT THE WESTERN FRONT!

EAST SIDE ETERNTIY AND THE WESTERN FRONT PRESENTS FREIGHT TRAIN LAND, A HIP HOP OPERA. WEDNESDAY, SEPTEMBER 19-21, 8PM. WWW.FRONT.BC.CA

SHINDIG

AT THE RAILWAY CLUB
579 DUNSMUIR

APPROX. 25 YEARS
AND KICKING!

SEPTEMBER LINEUP !!

11th Three Inches of Blood
Colour Thief
Quonset

$6@ the door

18th The Organ
Bionic Systems Go
Elemeno

25th Shrimpmeat
Restore
verticalsmile

We are still accepting demos!!
Contact tobias 604-822-1242

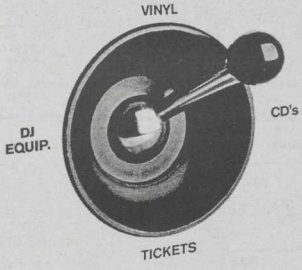
Prizes to be won!

SHINDIG! runs every Tuesday at the Railway Club, starting September 11th and sprinting hard to the marathon finals on December 5th.

THANKS TO OUR SPONSORS!

ARC ELECTRONICS · chart · Columbia Academy · SCRATCH · nxne northbynortheast · vi · VANCOUVER ROCKSPACE REHEARSAL STUDIOS · BACKLINE · DUBVIBE · THEHIVE · Subeez Cafe · AYOTTE ayottedrums.com · straight · SIMPLYsalon · RECORDS · RP Renegade Productions · NEXT PIERCINGS · BLINDING LIGHT!! CINEMA · CBC radio 3 · NEW MUSIC WEST 2003 · MOTOR ECHO · Non Fiction · BLANKETS CAFE · AMS Events · Vinyl · UBC BOOKSTORE · Vogsville · Eatery Sushi · Not Just Another Music Shop · Limelight Video · MUSHROOM STUDIOS · Seaside Studios · Beatstreet · DISCORDER

BASSIX



turntables needles slipmats

headphones cases/bags

house club downtempo

breakbeat progressive

drum'n'bass trance

techno breaks & beats

hip-hop rare groove

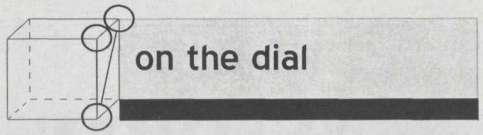
tickets mirror balls

videos gift certificates

gemini · Technics · ortofon · Numark · SONY · SHURE · Vestax · stanton

217 w. hastings st. [at cambie]
vancouver, bc, canada

604.689.7734 fx. 604.689.7781
mail orders available.
e.mail: bassix@netcom.ca



on the dial

SUNDAY

ARE YOU SERIOUS? MUSIC 9:00AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae inna all styles and fashion.

BLOOD ON THE SADDLE 3:00-5:00PM Real-cowshit-caught-in-yer-boots country.

CHIPS WITH EVERYTHING alt. 5:00-6:00PM British pop music from all decades.

SAINT TROPEZ alt. 5:00-6:00PM International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge. Book your jet set holiday now!

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music.

HELLO INDIA 8:00-10:00PM Hello India features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies, Ghazals, Bhajans, and also Qauwwalis, etc.

THE SHOW 10:00PM-12:00AM Strictly Hip Hop—Strictly Underground—Strictly Vinyl. With your hosts Mr. Rumble, and J Swing on the 1 & 2's.

FILL-IN 12:00-2:00AM

FILL-IN 2:00-6:00AM

MONDAY

SALARIO MINIMO 6:00-8:00AM Spanish rock, ska, techno, and alternative music—porque no todo en esta vida es "salsa"!

BREAKFAST WITH THE BROWNS 8:00-11:00AM Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge, and ambience.

LOUD, FAST, AND AGING RAPIDLY alt. 11:00-1:00PM

GIRLFOOD alt. 11:00-1:00PM

PARTS UNKNOWN 1:00-3:00PM Underground pop for the minuses with the occasional interview with your host Chris.

STAND AND BE CUNTED 3:00-4:00PM DJ Hancunt wants you to put your fist to the wrist—you know where!

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

WENER'S BARBEQUE 5:00-6:00PM Join the sports dept. for their coverage of the T-Birds and some other goofiness, giveaways, and gab.

LA BOMBA alt. 6:00-7:30PM (Starts Sept.24)

REEL TO REEL alt. 6:00-6:30PM Movie reviews and criticism.

CONTEMPORARY alt. 6:30-7:30PM Words and music for jackasses.

WIGFLUX RADIO 7:30-9:00PM Since we can't go into advertising, we thought we'd go into radio. Our blurb, but our show don't. Tune into Wigflux Radio with your hosts Vyb and Krystabelle.

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.

Sept.3: The great tenor saxophone team of Eddie "Lockjaw" Davis and Johnny Griffin in their last get-together..."Tough Tenors Back Again."

Sept.10: Jazz education time... back to class with Julian "Cannonball" Adderley as your teacher, narrating "An Introduction To Jazz."

Sept.17: The education continues with Leonard Bernsten's "What Is Jazz?"

Sept.24: "Monk In Tokyo," thee great pianist/composer and his quartet with Charlie Rouse's smokin' tenor and Monk's hard driving rhythm section of "Butch" Warren on bass and Frankie Dunlop on drums.

VENGEANCE IS MINE 12:00-3:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts—thank fucking Christ.

PSYCHEDELIC AIRWAVES 3:00-6:30AM

TUESDAY

PACIFIC PICKIN' 6:30-8:00AM Bluegrass, old-time music, and its derivatives with Arthur and "The Lovely Andrea" Berman.

WORLD HEAT 8:00-9:30AM

THIRD TIME'S THE CHARM 9:30-11:30AM Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that is Rock and Roll! Deadlier than the most dangerous criminal! <3rdxcharm@home.com>

BLUE MONDAY alt. 11:30AM-1:00PM Vancouver's only industrial-electronic-retro-goth program. Music to schtomp to, hosted by Coreen.(She's back!)

ELECTROMAGNETIC PULSES alt. 11:30AM-1:00PM(DJ Psionic back in action!)

PARTICLE 1:00-2:00PM Incorporated into the soul are the remnants of digital sound. Unleashed, cryptic economies accelerate the sound particles through states of Becoming, breaking the flesh, whirling, hydra-head, rhizomatic sky. www.shrumtribe.com

CPR 2:00-3:30PM buh bump... buh bump... this is the sound your heart makes when you listen to science talk and techno... buh bump...

THE CUTE 'N' CUDDLY SHOW

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
6AM							
7	REGGAE LINKUP (Rg)	SALARIO MINIMO (Wo)	PACIFIC PICKIN' (Rts)	BBC WORLD SERVICE	BBC WORLD SERVICE	BBC WORLD SERVICE	BBC WORLD SERVICE (Wo)
8				SUBURBAN JUNGLE (Ec)			
9		BREAKFAST WITH THE BROWNS (Ec)	WORLD HEAT (Wo)	FOOL'S PARADISE (Wo)	END OF THE WORLD NEWS (Ec)	CAUGHT IN THE RED (Rr)	THE SATURDAY EDGE (Rts)
10	ARE YOU SERIOUS? MUSIC (Ec)		THIRD TIMES THE CHARM (Rr)	THE NORTHERN WISH (Rr/Po)	PLANET LOVETRON (Dc)	SKA-T'S SCENIC DRIVE (Sk)	
11		GIRLFOOD (Po) LOUD, FAST, AND AGING RAPIDLY (Pu)	BLUE MONDAY (Gi) ELECTRO-MAGNETIC PULSES	ANOIZE (No)	CANADIAN LUNCH (Ec)	THESE ARE THE BREAKS (Hh)	SOULSISTAH RADIO (Rg)
12PM	ROCKERS SHOW (Rg)	PARTS UNKNOWN (Po)	PARTICLE (Dc)	THE SHAKE (Rr)	STEVE & MIKE (Hc)		POWERCHORD (Me)
1			CPR (Dc/Tk)	RADIO FREE PRESS (Tk)	THE ONOMATOPOEIA SHOW (Tk)	LEO RAMIREZ SHOW (Rts)	
2	BLOOD ON THE SADDLE (Rts)	STAND AND BE CUNTED(CF)	CUTE 'N' CUDDLY SHOW (Ki)	MOTORDADDY (Rr)	RHYMES & REASONS (Hh)	NARDWUAR PRESENTS (Nw)	CODE BLUE (Rts)
3		EVIL VS. GOOD (Pu)					
4	CHIPS WITH EVERYTHING (Po) SAINT TROPEZ (Po)	WENER'S BARBEQUE (Sp)	10,000 VOICES (Tk)	RACHEL'S SONG (Tk)	LEGALLY HIP (Tk) PEDAL REVOLUTIONARY (Tk)	NOOZE & ARTS (Tk)	ELECTROLUX HOUR (Ec)
5	QUEER FM (Tk)	LA BOMBA (Wo) REEL TO REEL CONTEMPORARY (Ec)	FLEX YOUR HEAD (Hc)		OUT FOR KICKS (Po)	FAREASTSIDE SOUNDS (Ec) AFRICAN RYTHMS (So)	RADIO FREE AMERICA (Tk)
6		WIGFLUX RADIO (Rg)		AND SOMETIMES WHY (Po/Ec) REPLICA REJECT	ON AIR WITH GREASED HAIR (Rr)		SYNAPTIC SANDWICH (Dc)
7	HELLO INDIA (Wo)	THE JAZZ SHOW (Jz)	ANNABOUBOULA (Wo)				
8			A WALKABOUT THE WORLD (Wo)	FOLK OASIS (Rts)	LIVE FROM... THUNDERBIRD HELL (Lm)	HOMEBASS (Dc)	SOUL TREE (So) PIPE DREAMS (Dc)
9	THE SHOW (Hh)		VENUS FLYTRAP (Ec) SOUL SONIC WANDERLUST (Ec)	STRAIGHT OUTTA JALLUNDHAR (Wo)	HIGHBRED VOICES (Wo)		
10						BREAKING WAVES IN YOUR HEAD (Ec)	
11	FILL-IN	VENGEANCE IS MINE! (Pu)	AURAL TENTACLES (Ec)	HANS KLOSS' MISERY HOUR (Hk)	PLUTONIAN NIGHTS (Dc/Ec)		THE RED EYE (Dc) EARWAX (Hy/Dc)
12AM						FILL-IN	
1							
2							
3	FILL-IN	PSYCHEDELIC AIRWAVES (Dc/Ec)		FIRST FLOOR SOUND SYSTEM (Ec)			
4							
5							REGGAE LINKUP (Rg)
6							

Cf= conscious and funky • Ch= children's • Dc= dance/electronic • Ec= eclectic • Gi= goth/industrial • Hc= hardcore • Hh= hip hop • Hk= Hans Kloss •Ki=Kids Jz= jazz • Lm= live music • Lo= lounge • Mt= metal • No= noise • Nw= Nardwuar • Po= pop • Pu= punk • Re= reggae • Rr= rock • Rts= roots • Sk = ska •So= soul • Sp= sports • Tk= talk • Wo= world

3:30-4:30PM Christina returns with a show for the little listeners out there-kid's songs, stories, special guests and more.

THE MEAT-EATING VEGAN 4:30-5:00PM

10,000 VOICES 5:00-6:00PM Poetry, spoken word, performances, etc.

FLEX YOUR HEAD 6:00-8:00PM Punk>Hardcore>Metal>Bandana-thrash>Fastcore>Straightedge as fuck. Since 1989, yo'. http://flexyourhead.vancouver-hardcore.com/

ANNABOUBOULA (formerly Radio Ellenikathiko) 8:00-9:00PM Greek radio. www.angelfire.com/atr/annabou baula <annabouboula@angelfire.com>

A WALK ABOUT THE WORLD 9:00-10:00PM

VENUS FLYTRAP'S LOVE DEN alt. 10:00PM-12:00AM <loveden@hotmail.com>

SOULSONIC WANDERLUST alt. 10:00PM-12:00AM Phat platter, slim chatter.

AURAL TENTACLES 12:00-6:00AM Ambient, ethnic, funk, pop, dance, punk, electronic, and unusual rock.

WEDNESDAY

BBC WORLD SERVICE 6:00-7:00AM

THE SUBURBAN JUNGLE 7:00-9:00AM Bringing you an entertaining and eclectic mix of new and old music live from the Jungle Room with your irreverent hosts Jack Velvet and Nick The Greek. R&B, disco, techno, soundtracks, Americana, Latin jazz, news, and gossip. A real gem! <suburbanjungle@channel88.com>

FOOL'S PARADISE 9:00-10:00AM Japanese music and talk.

THE NORTHERN WISH 10:00AM-12:00PM Spike spins Canadian tunes accompanied by spotlights on local artists.

ANOIZE 12:00-1:00PM Luke Meat irritates and educates *through musical deconstruction*. Recommended for the strong.

THE SHAKE 1:00-2:00PM The manatee is my spirit animal. Me dà l'agrìa.

RADIO FREE PRESS 2:00-3:00PM *Zines are dead!* Long live the zine show! Bleek presents the underground press with articles from zines from around the world.

MOTORDADDY 3:00-5:00PM "Eat, sleep, ride, listen to Motordaddy, repeat."

RACHEL'S SONG 5:00-6:30PM Socio-political, environmentally activist news and spoken word with some music too. <rachelssong@lycos.com>

Sept.5: Vandava Shiva, on "Jaundice Rice And Patenting Of Life," plus an interview with Dr. Shiva and an intro by Nandita Sharma of the Basmati Action Group.

Sept. 12: David Orchard on "What Is Globalization All About-A Canadian Perspective."

Sept. 19: John Raulston Saul on "Rights And Responsibilties."

Sept. 26: *John Raulston Saul Part Two.*

POP GOES THE WEASEL 6:30-7:30PM

AND SOMETIMES WHY alt. 7:30-9:00PM sleater-kinney, fow, sushi... these are a few of our fave-oh-writ things. (First Wednesday of every month.)

REPLICA REJECT alt. 7:30-9:00PM *Indie, new wave, punk, noise, and other.*

FOLK OASIS 9:00-10:30PM Roots music for folkies and non-folkies... bluegrass, singer-songwriters, worldbeat, alt. country and more. Not a mirage! <folkoasis@canada.com>

STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM Let DJs Jindwa and Bindwa immerse you in radioactive Bhungra! "Chakkh de phutay."

HANS KLOSS' MISERY HOUR 12:00-3:00AM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

FIRST FLOOR SOUND SYSTEM 3:00-6:00AM

THURSDAY

BBC WORLD SERVICE 6:00-8:00AM

END OF THE WORLD NEWS 8:00-10:00AM

PLANET LOVETRON 10:00-11:30AM Music inspired by Chocolate Thunder, Robert Robot drops electro past and present, hip hop and intergalactic funkmanship.

CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Gander, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE AND MIKE 1:00-2:00PM Crashing the boy's club in the pit. Hard and fast, heavy and slow. Listen to it, baby (hardcore).

THE ONOMATOPOEIA SHOW 2:00-3:00PM Comix comix comix. Oh yeah, and some music with Robin.

RHYMES AND REASONS 3:00-5:00PM Back in full effect, Jan-9 and DJ Hedspin.

LEGALLY HIP alt. 5:00-6:00PM

PEDAL REVOLUTIONARY alt. 5:00-6:00PM Viva la Velorution! DJ Helmet Hair and Chainbreaker Jane give you all the bike news and views you need and even cruise around while doing it! http://www.sustainability.com/dinos/radio

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM *The best in roots* rock 'n' roll and rhythm and blues from 1942-1962 with your snappily-attired host Gary Olsen. <ripitup55@aol.com>

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10-11.

HIGHBRED VOICES 11:00PM-1:00AM

PLUTONIAN NIGHTS 1:00-6:00AM Loops, layers, and oddities. Naked phone staff. Resident haitchc with guest DJs and performers. http://plutonia.org

FRIDAYS

BBC WORLD SERVICE 6:00-8:00AM

CAUGHT IN THE RED 8:00-10:00AM Trawling the trash heap of over 50 years worth of real rock 'n' roll debris.

SKA-T'S SCENE-IK DRIVE! 10:00AM-12:00PM Email requests to <djska_t@hotmail.com>.

THESE ARE THE BREAKS 12:00-2:00PM Top notch crate diggers DJ Avi Shack, DJ Splice, and Promo mix the underground hip hop, old school classics and original breaks. Fresh tracks, funky beats.

THE LEO RAMIREZ SHOW 2:00-3:30PM

NARDWUAR THE HUMAN SERVIETTE PRESENTS... 3:30-5:00PM Please keep on rawkin' in the free world and have a good breakfast. Rock on, Nardwuar and Cleopatra Von Flufflestein.

CITR NOOZE AND ARTS 5:00-6:00PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa, and African music from around the world.

HOMEBASS 9:00PM-12:00AM Hosted by DJ Noah: techno, but also some trance, acid, tribal, etc. Guest DJs, interviews, retrospectives, giveaways, and more.

BREAKING WAVES IN YOUR HEAD 12:00-2:00AM

SATURDAY

FILL-IN 2:00-6:00AM

BBC WORLD SERVICE 6:00-8:00AM

THE SATURDAY EDGE 8:00AM-12:00PM Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.
8-9AM: African/World roots.
9AM-12PM: Celtic music and performances.

SOULSISTAH RADIO 12:00-1:00PM

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead, Dwain, and Metal Ron do the damage.

CODE BLUE 3:00-5:00PM From backwoods *delta low-down slide* to urban harp honks, blues, and blues roots with your hosts Jim, Andy, and Paul.

ELECTROLUX HOUR 5:00-6:00PM

RADIO FREE AMERICA 6:00-8:00PM Extraordinary political research guaranteed to make you think. Originally broadcast on KFJC (Los Angeles, CA).

SOUL TREE alt. 10:00-1:00AM From doo-wop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree. (Welcome back Michael!)

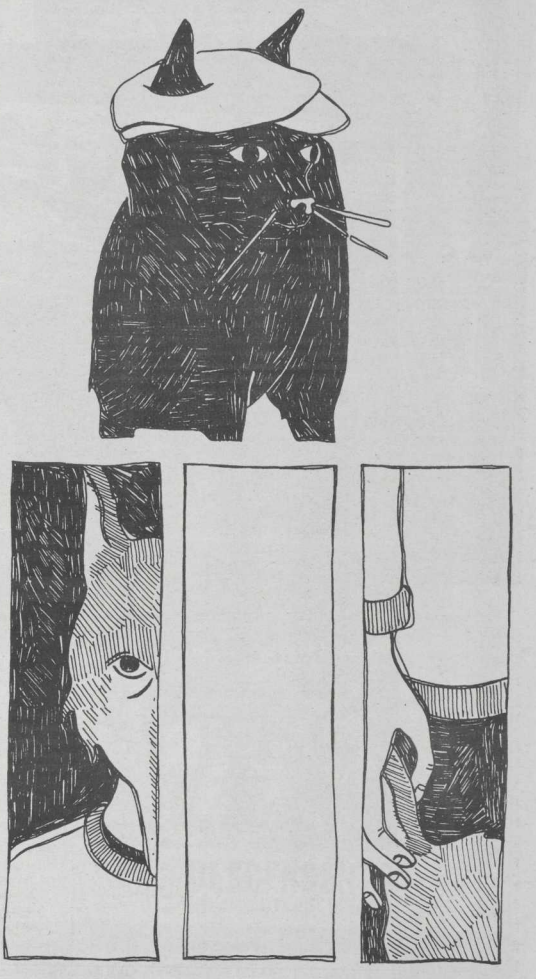
PIPEDREAMS alt. 10:00-1:00AM

THE RED EYE alt. 1:00-4:30AM

EARWAX alt. 1:00-4:30AM "noiz terror mindfuck hardcore like punk/beatz drop dem headz rock inna junglist mashup/distort da source full force with needlz on wax/my chaos runs rampant when I free da jazz..." Out.—Guy Smiley

REGGAE LINKUP 4:30-9:00AM Hardcore dancehall reggae that will make your mitochondria quake. Hosted by Sister B.

listen to us on your little computer at www.citr.ca



Open weekends until thanksgiving. Admission includes unlimited access to 25 rides. pne.bc.ca

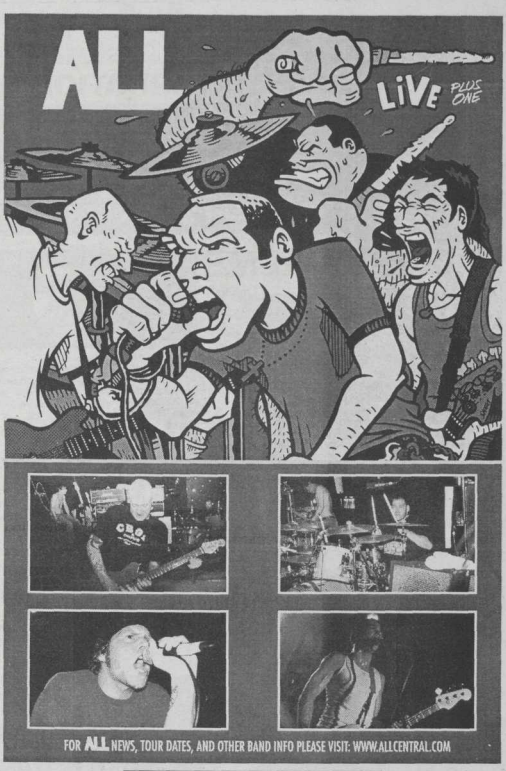
PLAYLAND Presented by:

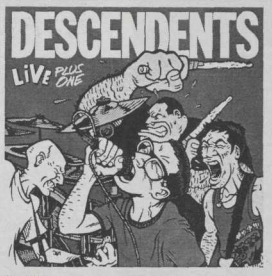
the (sugar refinery)

Music · booze · food

1115 granville street

open 5pm – late





DESCENDENTS

BONUS LIVE DISC INCLUDED

Epitaph

www.epitaph.com

VANCOUVER INTERNATIONAL 20th FILM FESTIVAL

SEPT 27 TO OCT 12, 2001

IN PARTNERSHIP WITH: AIR CANADA · AGF · VISA

MUSIC FILMS

Lilith on Top (Canada, 100 min.)
Lynne Stopkewich's (*Kissed*, VIFF 96) definitive portrait of Sarah McLachlan's groundbreaking Lilith Fair tour. Featuring the crème de la crème of women in music, this raucous documentary is the cinematic equivalent of the concert tour it chronicles—smart, provocative and enormously fun.

The American Astronaut (USA, 92 min.)
Even though the twisted rockabilly surrealism of Cory McAbee may elicit memories of David Lynch and John Waters, this outrageous, black-and-white space western musical comedy is, in fact, unlike anything you've ever seen before. With rockin' musical numbers and retro art direction, this film has cult hit written all over it.

Down and Out with the Dolls (USA/Australia, 87 min.)
Kurt Voss' raunchy, wry and in-your-face tale of the fast rise and fall of an all-girl, four-piece Portland rock band, **The Paper Dolls**, stars Kinnie Starr and features some kick-ass tunes. Outrageous and funny, like an underground comic book come to life.

A Skin Too Few (Netherlands, 48 min.)
Jeroen Berkvens' impressionistic, lyrical pastiche - combining music, interviews and period footage - captures the essence of the life and music of cult hero Nick Drake, the Brit folkie who died a possible suicide at the age of 26.

The Legend of Teddy Edwards (USA, 85 min.)
Don McGlynn's loving portrait of neglected, jazz great Teddy Edwards, the L.A. bandleader who recorded the first tenor s.x bebop solo, fills in one of the most glaring gaps in Ken Burns' PBS series *Jazz* by giving fuller recognition to the vibrant West Coast jazz scene of the 60s and 70s.

Land of Look Behind (USA/Jamaica, 90 min.)
One part of our 20th anniversary celebrations has been to solicit friends of the VIFF to choose a personal fave from our past. Jim Jarmusch has chosen this big crowd pleaser from VIFF 84. "The first film to significantly add to our knowledge of reggae and Jamaica since the *The Harder They Come*" – *L.A. Times*

Everybody Says I'm Fine (India, 100 min.)
At Xen's, Bombay's chicest hair salon, the proprietor won't just coiff and colour your hair. He'll dig down under your roots and read your mind. Bollywood idol Rahul Bose's (*Split Wide Open, VIFF 99*) funny and sharp-edged directorial debut, which one Indian critic has described as *Shampoo* meets *Life is Beautiful*, has an added bonus: a soundtrack by Shakti's Zakir Hussain, with a title track by Carlos Santana.

A Huey P. Newton Story (USA, 90 min.)
Based on his one-man stage play, Roger Guenveur Smith gives an explosive performance as the chain-smoking co-founder of the Black Panthers. From the inside of his jail cell, where Newton earned a Ph.D., the late radical free-associates a rapid-fire monologue on the struggles faced by the black community over the last 50 years. Directed by Spike Lee.

He Died with a Felafel in His Hand (Australia, 102 min.)
Deadpan throughout, Noah Taylor stars as a peripatetic house-hopper in Richard Lowenstein's wryly sardonic but perceptive grasp of the almost-30 zeitgeist in three vastly different settings -Brisbane, Melbourne and Sydney. Lowenstein captures the anarchic, reign-of-chaos comic spirit of John Birmingham's classic contemporary novel.

Resin (USA, 87 min.)
Winner of the Audience Award at Chicago's edgy Underground Film Festival, Steve Sobel's riveting feature uses the principles of the Dogma 95 manifesto - natural lighting, improvised acting, and digicam cinematography - to create a verité-style drama about a small-time marijuana dealer victimized by California's infamous "three-strikes" law.

Mirror Image (Taiwan, 72 min.)
A perfectly bizarre love triangle: a young man minding a pawn-shop on behalf of his hospitalized father, the young woman who adores him, and the woman customer he chases to escape from his girlfriend. Hsiao Ya-Chuan's debut feature is cool, modern and very original. Dragons & Tigers Award nominee. With Lee-Sung Hee-Il's latest short **Good Romance** (South Korea, 28 min.). She's middle-aged and lonely. He's a high-school boy. Can they get along?

Culturejam: Hijacking Commercial Culture (Canada, 58 min.)
Jill Sharpe's smart, witty documentary follows the exploits of pranksters and artists who express their anti-corporate frustration, not with the violence that has marred worldwide protests, but with a slyer and arguably more subversive approach - culture jamming. With a series of shorts that each jam on culture in their own unique ways, including David Weir's **If Canadian History Was Airports** (British Columbia, 3 min.), written by Douglas Coupland.

Bell · Crown Plaza Hotel Georgia Vancouver · bryant, fulton & shee · ALTOIDS · big Rock Brewery · TES · BRAD BIRARDA · CBC radioONE 690 VANCOUVER · Bell Mobility · Drivers wanted. · British Columbia Film · ID Documentary channel · AdFarm Jackson Triggs · CBC Television British Columbia · The Vancouver Sun · SHOW CASE · The Independent Film Channel IFC · evian · FedEx · ROGERS · Telefilm Canada

Important Dates:

Sept. 6: Free 32-page *CBC-TV* Festival Guide available around town.
Sept. 8: All Box Offices open (tickets & passes). VISA sales only 'til Sept.15.
Bell Info Line opens: 604-683–FILM (3456) 9am – 9pm
Sept. 15: Cash sales begin. Souvenir Programs available. **Box Offices** (open noon – 7pm)

Web site: www.viff.org (24 hrs./day)
VISA Charge-by-Phone line: 604-685-8297
Rogers Video (Broadway & Arbutus)
Pacific Centre Kiosk (Georgia & Granville)

Bell info 604 683-FILM www.viff.org

SAME PLANET. DIFFERENT WORLDS.

Upstream Entertainment Our Spectacular 2001 Fall Line Up

Come Groove on the Boat!

Sat. Sept. 1st on the Abitibi

(Located @ the foot of Burrard next to Canada Place)

Loads @ 6pm Departs @ 7pm

A New Orleans Dance Party Sept. 2nd The Boot Pub in Whistler

OYSTERHEAD IS COMING...

TREY LES STEWART

October 23rd The Orpheum Theatre

HOUSE OF BLUES CONCERTS™ CANADA

ticketmaster 280-4444 / www.ticketmaster.ca

The Upstream Jam Pack

HOUSE OF BLUES CONCERTS CANADA

Karl Denson's tiny universe

Saturday Sept. 22nd

COMMODORE BALLROOM

with guests garaj mahal

moe.

Too big to miss!

Oct. 3rd

COMMODORE BALLROOM

The Disco Biscuits

"Collaborative sound sculpting and hypnotic beat science"

Nov. 1st The Starfish Room

Buy the Upstream Jam Pack, All three shows for $50

At www.upstreamentertainment.com or ticketmaster 280-4444 / www.ticketmaster.ca

Individual Tix @ Highlife, Zulu, Black Swan, Ticketmaster 604 280 4444

Tix & info www.upstreamentertainment.com or 604 904 4207

IN LIVING STEREO

SEPTEMBER SOUND ORGANISMS AT ZULU

SIGUR ROS & HILMAR ORN HILMARSSON Angels of the Universe CD

What do we know about Iceland? With an area of 103,000 sq km, this little island is just south of the Arctic Circle. Much of its icy and volcanic landis unpopulated, with the majority of people living close to the capital city, Reykjavik. Yet, due to the North Atlantic Drift, Iceland's climate is kept surprisingly equable. Like many Europeans, the Icelandic people are well educated, and enjoy the benefits of a state funded social security and health insurance system. Sadly, however, Icelandic nights sometimes last nearly all day long. Brrr. In any case, this beautiful soundtrack, to a film by Thor Fridriksson, features two tracks showcasing the also beautiful **SIGUR ROS**. See them live October 1st at Andrew's Wesley Church. ***AVAIL. SEPT 11TH.***

CD 24.98

SPARKLEHORSE It's A Wonderful Life CD

The left side of your brain has been hijacked by the **Flaming Lips**, while the right is held hostage by the mavericks that haunt the **Giant Sand** desert rock pueblos. Stumbling into the hostelry, you nod to the group of insects occupying the corner booth. Man, those insects look like **Tom Waits**! At the piano is your surprisingly talented stunt double, tinkling out songs fromthe Beatles records you didn't own. Sadly, you know that it is only a matter of time before someone smashes a candy glass bottle of Sarsaparilla juice over his head. Ah, **It's A Wonderful Life**. reach for those **Zuzu's Petals** and all will be just fine.

CD 19.98

QUASI The Sword of God CD/2LP

On the surface, **Sam Coomes** and **Janet Weiss** seem like total bastards, quick to cynically dismiss any hopeful sentiment as inexorably doomed. A source of private amusement, this sour attitude is the basis for the darkly humorous tales of human woe that fill their songs. Yet, **Coomes** and **Weiss**' unabashed negativity is oddly well complemented by some of the bounciest and catchiest pop music we've heard, all jingle-jangle and buzzing thump. This latest album, and their first for Touch & Go, generously proves what we're talking about. Although the lyrics may make you frown or even cry, the music will make you dance and jiggle – such is the paradox of America.

CD 19.98 **2LP 19.98**

BOXHEAD ENSEMBLE Two Brothers CD

One might think that with no film to accompany, the **BOXHEAD ENSEMBLE** may well justifiably disband, as loose and changing a grouping as it has been. Thankfully, however, the **ENSEMBLE** has taken on a life independent of **Braden King**'s solemn documentary, **Dutch Harbor**, becoming a self-functioning project under the direction of **Michael Krassner**. Now exploring new conceptual ground, **Two Brothers** is informed by the American Civil War's troubled aesthetic, a significant turning point in America's development. Part hopeful, part melancholic and always exquisitely recorded, this is perhaps the strongest **BOXHEAD ENSEMBLE** recording so far. Featuring a distinguished list of musicians, including, **Jeff Parker**, **Mick Turner**, **Jeff Tweedy** and **Jim White**.

CD 19.98

VARIOUS ARTISTS TEAM MINT VOLUME 2 CD

Just in time for their big tenth birthday bashes with the cream of their roster all playing, comes this, the latest sampler from local indie label, Mint Records. Featuring tracks culled from some five year's worth of albums, **Team Mint Volume 2** is a musical potpourri that includes such mainstays as **Neko Case**, **the New Pornographers**, **New Town Animals**, **I Am Spoonbender**, **the Smugglers**, and more!

CD 5.98

RICHIE HAWTIN Closer To The Edit Minus CD

Interpolating the practice of DJing into the digital realm, **RICHIE HAWTIN**'s latest is a dense recombination of over 900 finely edited loops, some as short as one note long. Ostensibly a fantastic dance-friendly mix, the result of **HAWTIN**'s careful work also overcomes the idea of DJ collage as merely a collection of references linking surfaces to more surfaces to be catalogued and name-checked. Instead, **HAWTIN** reworks his sources into a new artifact – one still immanently bound to its original material but now able to stand independently of an accumulation of pop cultural proof for value and affirmation. The final test, of course, is that it rocks the house. ***AVAIL. SEPT 11TH.***

CD 19.98

VARIOUS ARTISTS BOMBAY: ELECTRIC VINDALOO CD/2LP

At last, the encore release to Motel 6 Records' **Bombay The Hard Way**! This is a tasty 17-track masala mix of Bollywood sounds including remixes from **Kid Koala**, **Ursula 1000**, **Mixmaster Mike** and more. Now, all you've got to do is convince Monsoon or Clove to deliver some sustenance to fuel your trip through these sultry scores! P.S. You can't select the spice level on this mix – Electric Vindaloo is only served hot! ***AVAIL. SEPT 4TH.***

CD 16.98 **2LP 20.98**

SUPER FURRY ANIMALS Drawing Rings Around The World CD

Wherein the Welsh hit-makers take on a grandiose voyage, from the melancholy bedroom to the swingin' lounge via the experimental lab and back again. One of the UK's biggest critical hits of the year, this incredible journey isalready capturing the collective imagination of Vancouver's Britpop loyalists. Prepare yourselves for a psyche-pop circumnavigation of exceptional ambition.

CD 19.98

UP BUSTLE AND OUT Master Sessions 2: Calle 23 Havana Cuba CD/2LP

Rarely are the worlds of electronic and live music fused so seamlessly as on this, the second installment of **UP, BUSTLE AND OUT**'s **Rebel Radio** series. Again traveling to Havana to collaborate with **Richard Egues** and his Cuban orchestra then editing and expanding on the fruits of those sessions back home in Bristol, this album is a never less than compelling rhythmic and sonic journey. A must for lovers of human sounding stuff that you can shake your moneymaker to.

CD 16.98 **2LP 20.98**

VARIOUS ARTISTS Factory Seconds CD

A good-as-new compilation from Peanuts and Corn, the unusually self-effacing local hip-hop label, that gave you slightly-damaged LPs from **Park Like Setting**, **Moves** and **Pip Skid**. A 100 per cent Canadian Content bargain bin with a free bonus CD ROM video track to boot. Featuring the aforementioned **Mr Skid** plus **John Smith** and **Anticon** pin-up **Josh Martinez**. Get it while its going cheap!

CD 16.98

PIANO MAGIC Son De Mar CD

Embarking on their career with 4AD Records, London's sublimely talented **PIANO MAGIC** give us their first transcendent soundtrack work. Accompanying **Bigas Luna**'s yet-to-be-domestically-viewed film, these quiet, untitled compositions find the group embracing the orchestrated beauty that made last year's **Artists' Rifles** a Zulu fave. Introspective and meditative, here's a nice listen for the autumn evenings fast approaching – times when the cascading lights beyond your curtains narrate their own surreal fictions! ***AVAIL. SEPT 4TH.***

CD 16.98

ALSO IN STOCK:

HOWE GELB - Lull Some Piano CD - Howe finds time away from Giant Sand to coax these precious notes out of his piano!

PULLMAN - Viewfinder CD/LP - Chris Brokaw (Come, New Year) curates this fragile acoustics album featuring other Chi-town luminaries!

PRESTON SCHOOL OF INDUSTRY - All this Gas CD/LP - Scott's post-Pavement solo debut. Grand.

THE DAMNED - Grave Disorder CD/LP - Their first studio album since lastcentury.

AMERICAN ANALOG SET - Know By Heart CD/LP - Soon appearing at the Starfish — come see what the fuss is about.

Various - TRAMPS, TRAITORS AND LITTLE DEVILS CD/LP - Drag City spotlights the collective talents of Smog, Neil Haggerty, and Edith Frost!

STEREOLAB - Sound Dust CD/LP - Play this album to your friends so that they may understand you.

Various - HI FIDELITY LOUNGE 3 CD/2LP - Reserve your copy of the latesti nstallment of this electronica series.

JOHN ZORN - In The Mirror Of Maya Deren CD - Orchestrated jazz to accompany this surrealists' dreamy short films!

THE REAL MCKENZIES - Loch's and Loaded CD - Now on Honest Don's Records! Hometown punks.

SCHLAMMPEITZIGER - Collected Simplesongs CD - A collection of fascinating Neu-esque tracks. On Thrill Jockey!

Now Showing at:

tart GALLERY

1869 West 4th Avenue

also the Zulu Satellite Store – Stop by for a deal on used CDs!

Sundery Strangeness runs 'til September 12th

Next Show (opens Saturday Sept. 15th, 7-10pm):

Tatts Getchya Sex

Tattoo Inspired Works!

Zulu Records

1972 W 4th Ave

Vancouver, BC

tel 738.3232

www.zulurecords.com

STORE HOURS

Mon to Wed	10:30–7:00
Thurs and Fri	10:30–9:00
Sat	9:30–6:30
Sun	12:00–6:00